VOGUE

ACCESSORIES
SHOES

VOGUE DESIGNS
FOR DRESSMAKING

Autumn Fashions,
New York, Paris

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
September 15, 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries

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You can enjoy the look of "Expensive Individuality" and save too...with

"BOTANY"* Brand

Certified† Fabrics for home sewing

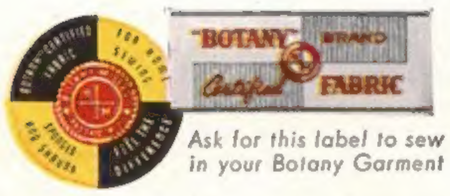
...like all "Botany" Brand Certified Fabrics, it is 100% pure virgin wool...and is specially sponged, shrunk and finished for home sewing. It is available in a variety of selected fashion colors.

Pattern Number of style shown will be furnished on request.

This is a dress of "BOTANY" BRAND Certified† Flannel

...it is ready to be specially cut and sewn by you...it will fit you perfectly...it will give you the individuality that only custom-making can provide. At leading piece goods counters everywhere.

THE NEW HEARTHTONE SHADES in "Botany" Brand Certified Fabrics... Cedar Green, Poker Red, Ember Grey, Firewood Brown.



Ask for this label to sew in your Botany Garment

*"BOTANY" IS A TRADEMARK OF BOTANY MILLS, INC., REG. U. S. PAT. OFF. COPYRIGHT 1949. BOTANY MILLS, INC., PASSAIC, N. J.
†CERTIFIED BY BOTANY LABORATORIES.

LOOK FOR THE "BOTANY" BRAND LABEL ON PRODUCTS FOR MEN, WOMEN AND CHILDREN

VOGUE TRADE EDITION

SEPTEMBER 15

"Accessories, shoes":

this season when detail makes fashion news, this is an imperative promotional theme.

high spot:

VOGUE SAYS: "The new glove: the long glove"*

★ New shorter sleeves demand longer gloves—see them illustrated throughout this issue, a continuation of our September 1st story.

★ "THE LONG GLOVE, THE NEW GLOVE" (page 121) depicts interesting colour neutrals which your customer may very well request, soon.

★ "VOGUE'S EYE VIEW" (page 113): our theory about this new trend.

colour on hand; afoot

VOGUE SAYS: "Colour news: the beautiful accessory"

★ "BRONZE: NEW INFLUENCE FOR AFTERNOON" (pages 126 and 127) points up this colour as a "new *staple*". Our editors suggest it to further burnish metal shades, to light up pale neutrals and blacks.

★ "WINTER STIMULANT: NAVY BLUE, WHITE GLOVES" (page 125)—welcome in the "not-black schemes": "winter illumination" in white gloves and pearls; "season-unlimited" navy blue bags.

★ RED NOTES FOR EVENING (pages 128 and 129), Vogue's colour-enthusiasm in a "span of accessories for evening"—emphatic accents for a host of different colours.

★ "... THE BLOND BAG" (pages 118 and 119) will "carry its own importance into the life" of many a costume. Good alternate to black; good fashion sale.

★ "CORDOVAN, NEW COLOUR BASIS" (pages 122 and 123). New accessory companion for royal blue, grey, beige, wine. Think of and sell cordovan-colour "as an alternate or an always".

★ "CITY SHOES, ALL SHINING" (page 124). New-to-autumn patent leather is news . . . then, the narrowed toe; narrowing heels; newness in décor (*e.g.* quilting or flat wing detail).

points of interest

★ "FOR WOMEN OF ANY AGE/SIZE" (pages 162 to 165), versatile, over-all "handle" for your store's promotions of women's fashions.

★ "COLOUR COMPANY: SHIRT, SUIT, AND TIE" (pages 158 and 159) gives men Vogue's editorial thinking on what-to-wear-with-what.

★ "PARIS FASHIONS" (pages 136 to 143)—second report on recent collections. Highlights: late-day dress shapes; coat details.

*REPRINTS OF THIS QUOTATION MAY BE ORDERED WITHOUT CHARGE. SEE PAGE 4, THIS TRADE EDITION.

TRADE EDITION SUBSCRIPTION RATES:
$10.00 FOR 2 YEARS, $6.00 FOR 1 YEAR
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

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Shining street shoes . . . fashion at a price

"Polished leather is the strong point of the new street shoe", says Vogue on page 124, this issue. Here: more smooth new lines of leather, each with a further strong point of price.

VALLEY

Calfskin in red, green, brown, black.
Heel: 16/8. #Glenna, $8.75.
Delivery: September/October.
VALLEY SHOE CORP.
2868 South 13th Street, St. Louis

BAREFOOT ORIGINALS

Calfskin in cordovan, black, others.*
Heel: 17/8. #Ritz, $7.50.
Delivery: October 1st.
WOLF-TOBER SHOE MFG. CO.
St. Louis 7

TREADEASY "BROGUETTES"

Calfskin in cherry red, others.
Heel: 16/8. #Vicky 4070, $8.50.
Delivery: Immediate.
P. W. MINOR & SON, INC.
Batavia, New York

RED (GOLD) CROSS

Calfskin in black, brown.
Heel: 16/8. #Knickerbocher, $6.50.
Delivery: October/November.
UNITED STATES SHOE CORP.
Cincinnati, Ohio

WALK-O-BOUT

Calfskin in wine, brown, others.
Heel: 16/8. #Tuck, $7.65.
Delivery: November.
IRVING DREW CORP.
Lancaster, Ohio

DE LISO DEBS

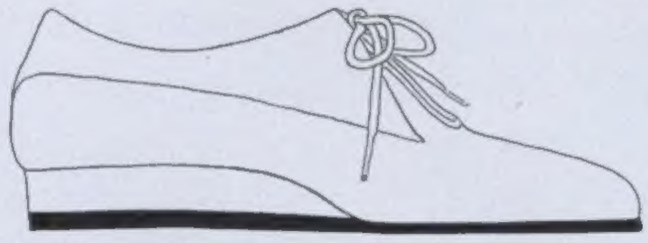
Calfskin in cordovan, navy, russet, others. Heel: 21/8. #Exeter, $8.75.*
Delivery: October.
SAMUELS SHOE COMPANY
25 Madison Street, St. Louis

FOOT REST

Calfskin in black, brown.
Heel: 16/8. #Prettie, $6.40.
Delivery: Immediate.
KRIPPENDORF DITTMAN CO.
317 East 7th Street, Cincinnati

FLORSHEIM

Patent leather in black.
Heel: 21/8. #Craftsman 1644, $9.00.
Delivery: October/November.
THE FLORSHEIM SHOE COMPANY
Chicago 6, Ill.

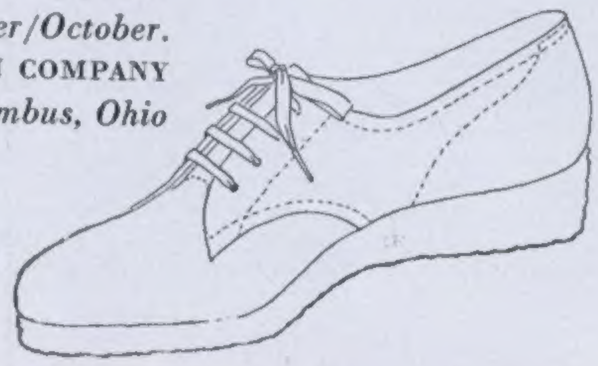


TOWN & COUNTRY

Calfskin boot in Turkey Red.
Heel: low wedge. #Boodle, $5.65.
Delivery: October/November.
TOWN & COUNTRY SHOES, INC.
350 Fifth Avenue

DELMANETTES

Calfskin in black, brown, navy, red.
Heel: 23/8. #Peek-a-Boo, $7.40.
Delivery: 6 to 8 weeks.
HAMILTON SHOE COMPANY
2107 Lucas Avenue, St. Louis



TRAVELITES

Crêpe-soled elkskin in natural, red, others. Heel: low wedge. #4906, $3.90.
Delivery: September/October.
H. C. GODMAN COMPANY
46 E. Fulton Street, Columbus, Ohio

**Indicates cordovan* colour

All prices quoted are wholesale.

Sell cosmetics as fashion accessories

This autumn: a never-better chance for selling cosmetics . . . keyed to autumn-fashion colours . . . as essentials to the well-groomed look of fashion.

COLOURS IN THE NEWS: COSTUMES AND LIPSTICKS

Sell lipstick colours directly keyed to leading fashion colours in ready-to-wear stocks. Plan windows and interior displays coordinating important fabric colours and lipstick colours.

cloth colour	lipstick		
		LINE	COLOUR
Ruby Red	*Medium-reds . . . touched with blue*	*Guerlain* *Harriet Hubbard Ayer* *Helena Rubinstein* *Dana*	*"Dark"* *"True Red"* *"Plush Red"* *"Havana Dark"*
Tomato Red *Orange*	*Light, bright orange-y reds*	*Henri Bendel* *Lenthéric* *Germaine Monteil* *Gourielli*	*"Pert"* *"Tangerine"* *"Cardinal"* *"Red Jasper"*
Plum Red *Blues*	*Medium plum-reds*	*Coty* *Revlon* *Lucien Lelong* *Charles of the Ritz* *Elizabeth Arden* *Barbara Gould*	*"Sophisticate"* *"Snow Rose"* *"Indiscrete"* *"Claret"* *"April-May"* *"Dark Claret"*
Taupes *Browns* *Greys* *Greens*	*Vivid shades . . . keyed to complexion*	*Yardley* *Pond's* *Schiaparelli* *Dorothy Gray* *Tussy* *Chanel* *Eisenberg*	*"Copper Red"* *"Honey"* *"Buccaneer"* *"Elation"* *"Charmerose"* *"Ruby"* *"Suburban"*

BEAUTY BRIEF . . .

New cosmetic fashions to note, to promote

LIPSTICK AND NAIL POLISHES are newest as light-bright. Pink and rose will continue to sell, but many ready-to-wear colours demand clarified shades in the medium range that veer towards orange, blue, or stay real-red. In this year of red fashions, check lipstick shades that match exactly the reds and oranges in your own ready-to-wear stocks . . . suggest them in fashion departments. Nail polishes follow lipstick colours. In manicure application: pale colours show a slight tip and moon; medium shades usually cover the nail. N.B. There's growing interest in pink translucent polishes. Also in manicure sets.

TREATMENT LINES can be directly coordinated with current fashion details. Promote throat creams as important for lower late-day necklines; eye creams coordinated with off-the-face hats; night creams to keep skin fresh-looking and at its best colour for hard-to-wear costume shades.

POWDER AND FOUNDATIONS: To sell neutral costume shades, suggest foundations that counteract the "difficult" effect of greys and taupes to some complexions. Light beige tones in powder and foundations are newer than pinks, are complements to orange-toned costumes and lipsticks. Good, too, for fading tans.

HAIR takes more and varied short cuts, belongs to the cloche, the side-tilted and casserole hat. The forward-swept cap of the past two years is still popular fashion; newer . . . the short back-swept line, with the look of a long, tight-to-the-head coiffure. There's important interest in hair-colour and colour changes . . . within a new market of younger women (enter: rinses, tints, bleaches). Promote care of the short-cut hair; stress shampoos, brushes, brilliantine, lotions, salves for keeping short hair at its best.

EYE MAKE-UP has become more important for day. Sell blue, brown and black mascara, complementary eye-shadow for day wear. Note new purples for late-day, blue costumes.

Additional copies of this Trade Edition are available for $1.00 for 50 copies.

Write Vogue Merchandising Service, 420 Lexington Avenue, New York 17, New York.

To sell fashion, quote

VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: *September 15th*

These "Vogue Says" cards may be ordered without charge

a. on 16" x 20" unmounted display sheets
b. on 12" x 15" mounted display cards
c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (9/15)

VOGUE SAYS: *"The new glove: the long glove"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Cordovan: new colour basis"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Navy-blue: season-unlimited colour"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Patent leather: flash of news for autumn-winter"*
b ☐ *c* ☐

VOGUE SAYS: *"Pseudo-pearl news: improbable size"*
b ☐ *c* ☐

VOGUE SAYS: *"City shoes, all shining"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"The wool tweed suit is a born traveller"*
a ☐ *b* ☐

VOGUE SAYS: *"Town coat with a slimly curved waist"*
a ☐ *b* ☐

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

To sell fashion

VOGUE SAYS: "Caped-jacket suit: change-of-scene suit"
VOGUE SAYS: "Cardigan suit: soft, easy as a dress"
VOGUE SAYS: "Bold plaid suit: ready for trips anywhere"
VOGUE SAYS: "Cross-country suit: good against any background"
VOGUE SAYS: "New collar: a deep cape"
VOGUE SAYS: "This-season ball dress: long and blue"
VOGUE SAYS: "Evening hat: black velvet, side-worn"
VOGUE SAYS: "Afternoon point: bronze velvet hat, side-curled feather"

To sell accessories—GLOVES

VOGUE SAYS: "Winter stimulant: navy blue; white gloves"
VOGUE SAYS: "White glacé kid: immaculate *winter* glove"
VOGUE SAYS: "Meeting point: new sleeve length; crushed glove"
VOGUE SAYS: "New gesture: the gloved arm"
VOGUE SAYS: "Today's glove: notably longer, crushed-to-formula"

HANDBAGS

VOGUE SAYS: "Navy-blue clutch bag: pure shape, pure colour"
VOGUE SAYS: "Navy-blue satchel: twelve-months-a-year bag"
VOGUE SAYS: "The blond bag: in the plot"
VOGUE SAYS: "The blond bag carries its own importance"
VOGUE SAYS: "Clearly classic: butter yellow calfskin bag"

JEWELLERY

VOGUE SAYS: "Afternoon point: fringed pseudo-pearl necklace"
VOGUE SAYS: "New jewels: sizeable shapes with an accent on pearls"
VOGUE SAYS: "New mixture: ropes of cultured pearls; pseudo pearls"
VOGUE SAYS: "This-season jewellery has a clipped look"
VOGUE SAYS: "News: the tall ring"

OTHER COSTUME ACCENTS

VOGUE SAYS: "News: hem-length scarfs"
VOGUE SAYS: "This-season scarf: a one-sided twist"
VOGUE SAYS: "Red: new accessory wave-length for evening"
VOGUE SAYS: "Red silk chiffon handkerchief: jewel-accessory"
VOGUE SAYS: "Black patent leather belt: costume signature"
VOGUE SAYS: "News: simple-as-a-man's belt of cordovan calf"
VOGUE SAYS: "Bronze accessories: afternoon point"

To sell colour

VOGUE SAYS: "Cordovan-colour: an alternate or an always"
VOGUE SAYS: "Navy-blue: season-unlimited colour"
VOGUE SAYS: "Bronze: new influence for afternoon"
VOGUE SAYS: "Bronze burnishes many colours"
VOGUE SAYS: "Fresh approach: black with a bolt of colour"

To sell shoes

VOGUE SAYS: "Cordovan-colour shoes: new colour play"
VOGUE SAYS: "Shoe news: the pointed soft toe"
VOGUE SAYS: "New street shoes: narrowed toe, narrowing heel"
VOGUE SAYS: "The new street shoe has newness in décor"
VOGUE SAYS: "Shining black opera pump: slim of toe and heel"
VOGUE SAYS: "Bronze sandal: afternoon point"
VOGUE SAYS: "Satin opera pump: toward-evening shoe"
VOGUE SAYS: "Shell opera pump: simply shaped for evening"
VOGUE SAYS: "The later-hour shoe has flicks of velvet"
VOGUE SAYS: "Evening shoe: suède outline"
VOGUE SAYS: "Red silk pump for almost any evening colour"
VOGUE SAYS: "The crêpe de Chine slipper points to a later hour"

Made-to-Order Original

coat of chestnut brown fleecy wool warmed with brown sealskin from our Fall Collection of Made-to-Order Clothes and Hats both good-neighboring now on our New Fourth Floor

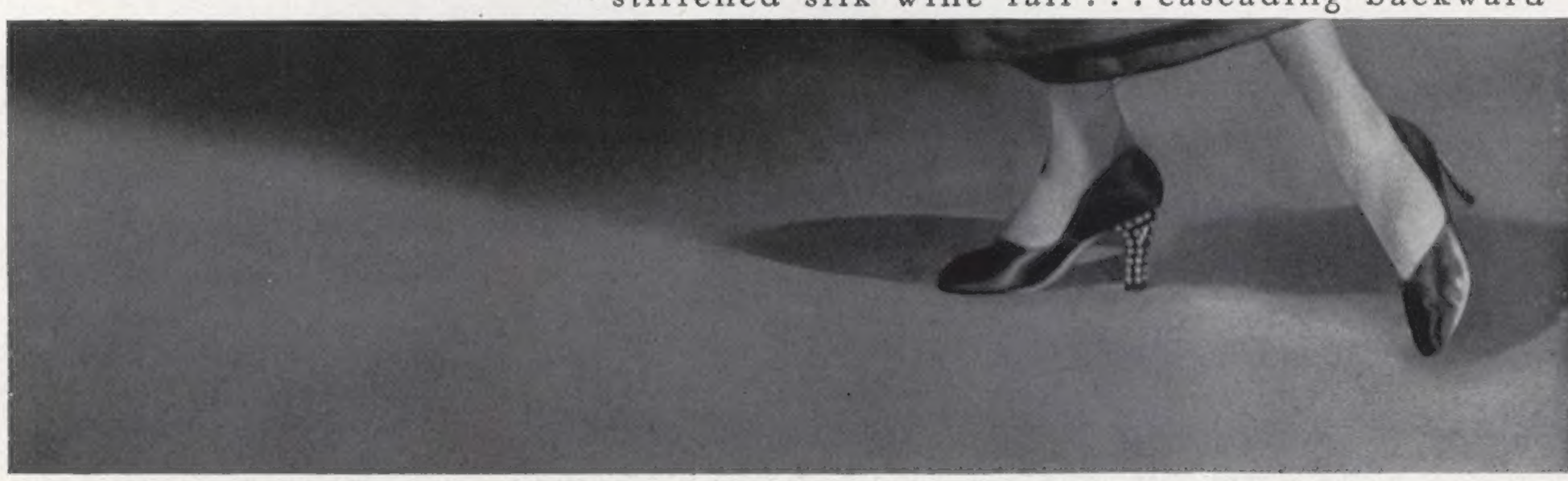
BERGDORF GOODMAN

On the Plaza

5th Avenue at 58th Street New York 19

Nettie Rosenstein's stir-of-the-season . . .

stiffened silk wine fall . . . cascading backward



BONWIT TELLER

New York Boston
Chicago
Palm Beach

this is a fine thing . . . a fine science production . . . the finest nylon Leno (elasticized of course) and the finest sheer nylon taffeta put together by our finest scientific brains . . . making fine-fitting, fine-feeling figure-fixers to trim you, slim you, smooth you, soothe you, to give you more poise, more rhythm, more line for fall, more freedom for living.

The girdle in 14-inch length is 6.50, 15-inch length 7.50 . . . 15-inch panty-girdle with Jantzen-exclusive tabs for holding Kleenex tissues 8.50. Both have Talon fasteners, come in white and a lovely new pink . . . at most stores.

JANTZEN FOUNDATIONS, EMPIRE STATE BUILDING, NEW YORK

Vogue
September 15th, 1949

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3 d, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 114, No. 5
Whole No. 1835

Evening Edition...

tells of points, counter-points...captures lights, reflects shadows.

Bendel Original of silk surah...black, navy, brown, wine

...for immediate wear, $195.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

I. Magnin + Co.
California · Seattle
the short of it ... for evening

HORST-VOGUE STUDIOS

Suit by Irene Hat by John Frederics

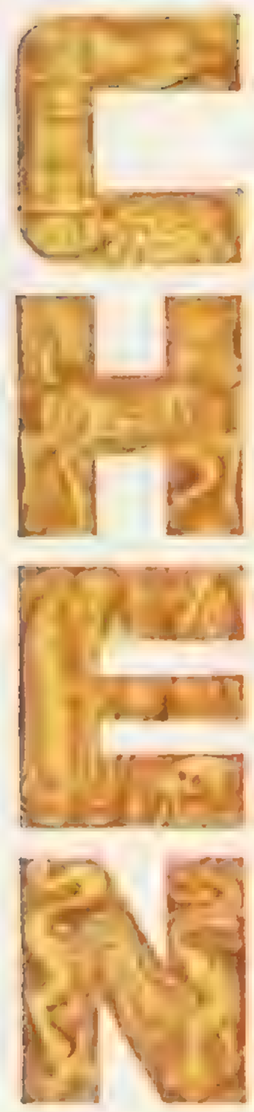
Charles of the Ritz

meets you face to face . . . through expert consultants

Experienced eyes study your skintone, analyze its needs . . . then shade by shade, gram by gram, skilled hands create a face powder exclusively for you. . . according to a formula designed to do the most for your beauty . . . *because it's made-to-order for you*

PHOTO BY RAWLINGS

Announcing the new new new

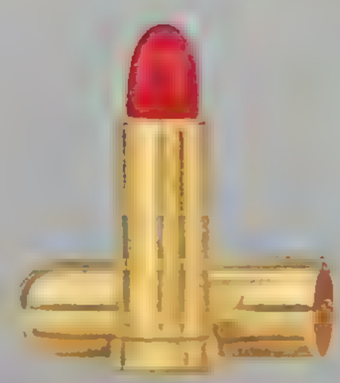


NEW...Chen Yu's miracle formula. Faster drying, harder setting, super brilliant, it's genuine lacquer. *Made* to last longer. Extra safe, extra protective, extra beautiful. For finger tips that stay lovelier longer, the new word is Chen Yu!

Longer-lasting, it's genuine lacquer

*Chen Yu Nail Lacquer, 60¢**

*Matching Chen Yu Lipstick with the stay-fresh look, $1.00**



NEW...Chen Yu's colors! Fabulous true reds, blue reds, corals, pinks...all costume color-schemed to set you dreaming of new fall clothes. Brighter, clearer, fashion smarter...they're the way you'll want to look this fall!

NEW...Chen Yu's functional finger-rest container with the finger-guide brush made of the finest quality selected natural hair, and the plume that's not too long, not too short, just right for clean, quick, easy application. Look for the new Chen Yu red, gold and antique white package for nail make-up that's everything new!

*PRICES PLUS TAX *CHEN YU, INC., A DIVISION OF RICHARD HUDNUT*

SHE'S WEARING CHEN YU'S WONDERFUL NEW "CHINESE RED" IN NAIL LACQUER AND MATCHING LIPSTICK.

Fruitwood

15 denier. Versatile new Cannon shade
...perfect partner for dressmaker woolens in deep
brown, rust, carnelian. And for fall's
ubiquitous alligator shoes.

not just nylons...but a Wardrobe of Cannon Nylons

CANNON NYLONS specially created for autumn! In softly alluring woodland shades that supply the perfect obbligato to newest fabrics and fancies.

A shade, a denier for every costume . . . it's the "wardrobe way" to choose your stockings!

Here are three flatterers to start you off. All full-fashioned, in short, medium, or long proportions. Cloud-sheer, yet deftly dull in finish (thanks to *high-twist* thread). All with Cannon's fabulous sleek-ankle fit.

Start building *your* Cannon Nylon Wardrobe, today!

Willow

15 denier. Cannon's newest charmer
for day or nighttime, to wear with the sophisticated
nut-browns, soft gold, bottle green, or
brown and green mingled.

Silver Birch

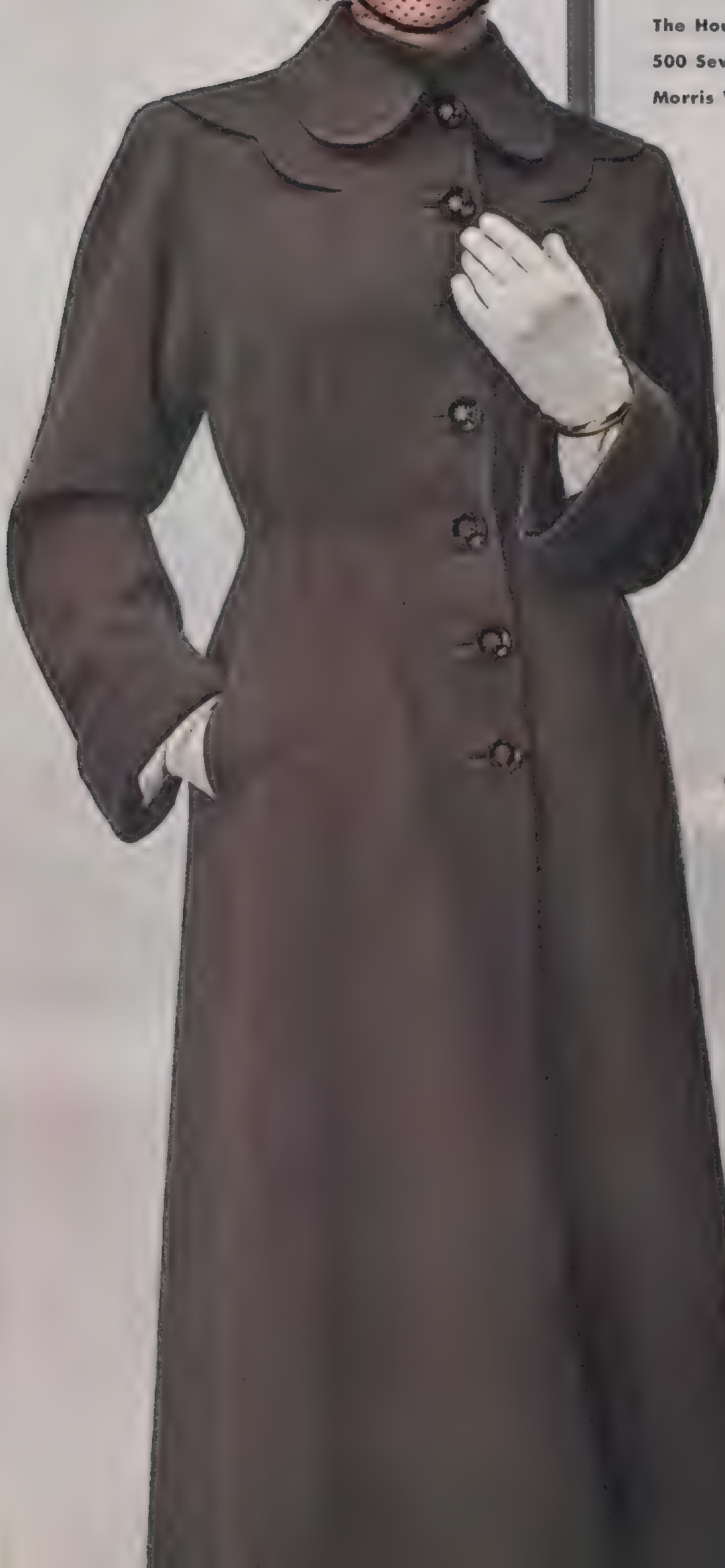
20 denier. Deftly blended by Cannon
for all the new town-tailored greys, ranging
from steel to smoky tones. Effective
with accents of acid gold.

Created by the makers of Cannon Towels, Sheets, Blankets . . . Cannon Mills, Inc., 70 Worth St., New York 13, N.Y.

COPR. 1949, CANNON MILLS, INC.

Swansdown®

More important than ever, the fitted town coat! The rounded collar, the scalloped yoke are soft and so completely feminine! In Forstmann Duvella, 100% virgin wool. Sizes 8 to 18. About $79. At one leading store in your city. The House of Swansdown, 500 Seventh Avenue, New York 18, N.Y. Morris W. Haft & Brothers, Inc.



HAT BY MR. JOHN

KISLAV
STROOCK
KORET
PALTER DeLISO
DELMAN

present fashion in a

Nutshell

NUTSHELL . . . in Kislav's French doeskin gloves . . . perfect with the new short-sleeved coat in Stroock's winter-white "Kashmir".

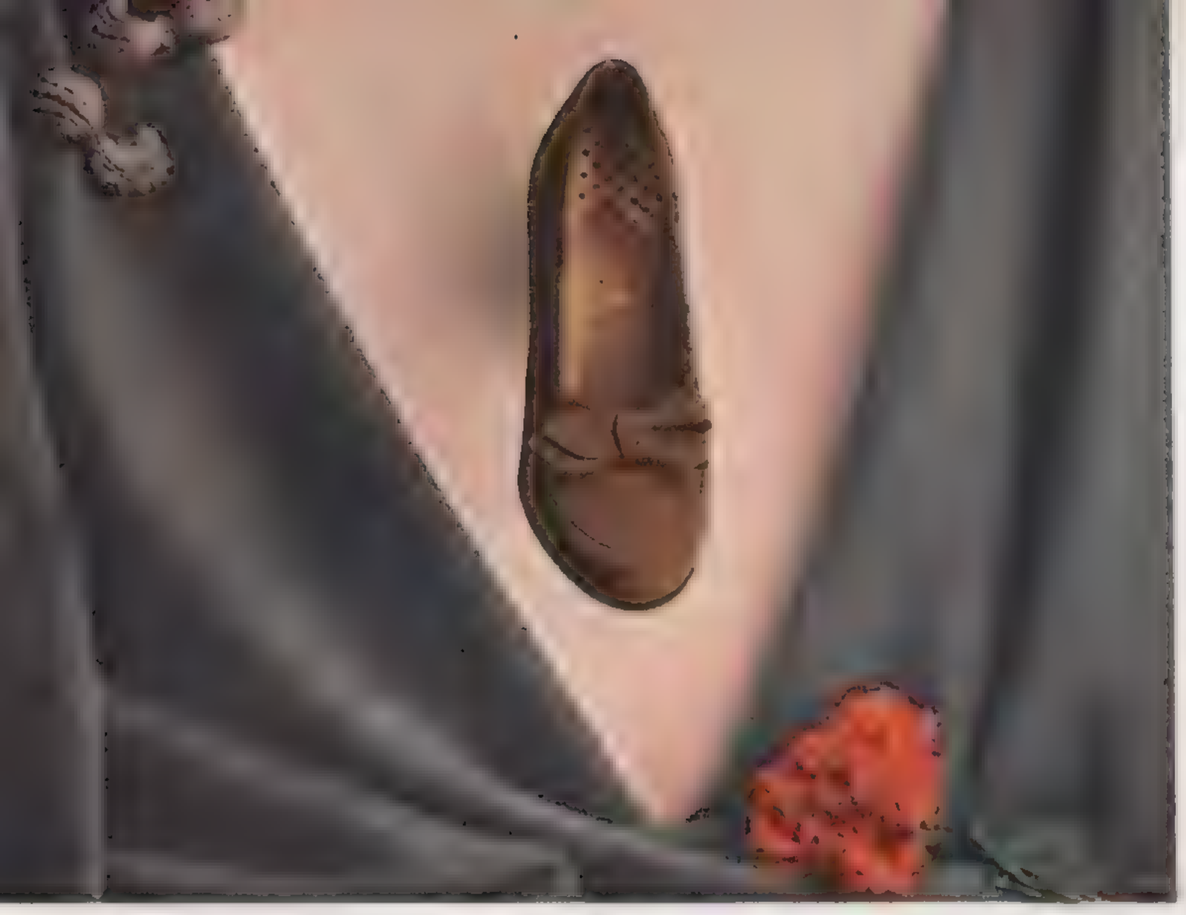
A new color . . . born-to-be-worn with

black
grays
blues
greens
browns

Five of America's foremost fashion authorities create a great new color . . . NUTSHELL. Fashion's most provocative color . . . a rich, versatile new shade . . . right for all this season's fashions . . . perfect as an accessory accent to leading Fall colors . . . equally right as a head-to-toe ensemble.

NUTSHELL . . . splendid fashion companion to exciting "Smoke Screen" shade . . . in Palter DeLiso's "Lucky" sling pump, Koret's suede bag, Kislav's doeskin gloves.

NUTSHELL . . . inspired accent for "Pecan", by Stroock . . . interpreted in Kislav's abbreviated doeskin gloves, smart Koret bag, Delman's suede sling pump with faille collar.



NUTSHELL . . . in a tailored pump by Delman with matching calf piping . . . perfect with Fall-important "Smoked Pearl" fabric.

NUTSHELL . . . beautifully designed bag by Koret . . . color-right with navy . . . fashion's perennial favorite.

NUTSHELL . . . lends vibrance to Palter DeLiso's two-tone sling pump . . . complimenting Stroock's "Pitch Green".

NUTSHELL . . . from head to toe . . . Stroock's "Counterpoint" weave in a coat-dress by Monte Sano . . . fashion-perfect with Kislav French doeskin gloves, Koret's suede bag.

Color Coordinators

KISLAV
STROOCK
KORET
PALTER DeLISO
DELMAN

Hat by Mr. John

QUALITY
STYLE
CRAFTSMANSHIP
FORSTMANN
100% VIRGIN WOOL
Look for this label... it identifies the finest woolens in the world
FORSTMANN WOOLEN COMPANY

The play of light at night—
champagne bubbles
embroidered on
pure silk taffeta.
A Ben Reig design
by Omar Kiam.
Frost
Bros.
San Antonio

For the woman who treasures individuality, this season's Adrian collection is more than ever an inspired one. Our famous Adrian Room has been recreated in the exciting new Gunther Jaeckel store on East Fiftyseventh street. Here, as usual, the Adrian collection is presented in its entirety. Ours exclusively in New York.

Gunther Jaeckel
10 East 57th St.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

DEFINITELY AND DRAMATICALLY DIOR. A FABULOUS EXAMPLE OF THE NEW, IRREGULAR SKIRT LINE. FROM HIS AMERICAN DESIGNED COLLECTION.

TONI FRISSEL

in the city of Washington

WOODWARD & LOTHROP

for fashions and gifts

Autumn mood in accessories:
our paradoxical pump, the open-yet-closed platform shell by Pandora... and a concise Bienen-Davis pouch bag, discreetly accented in golden-tone metal.
Both, black and brown suede. Shoes, $26.95. Bag, $30.00, including 20% tax.

Maximilian I ...

an exotic scent ...

wonderful with furs ... made and sealed in France.

Maximilian

NEW YORK

Holt, Renfrew & Co. Ltd.

CANADA

S.F.A. EXCLUSIVE: Our very romantic coat, collared in mink, closely curved to the waist, tiered over the hips. Navy, taupe or black, by Morris Kraus, in Forstmann's velvety wool, 275.00. Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH

S.F.A. EXCLUSIVE: Marusia's Great Beauty dress, with scallops slipped from the shoulders, and swept into a deep hip peplum. Indigo or sapphire crackling silk taffeta, 185.00. Designer Collections.

GEORGE PLATT LYNES

SAKS FIFTH AVENUE

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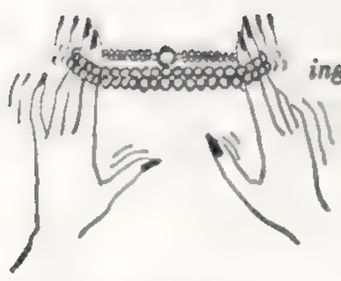
*simulated

new *Richelieu Pearl** Collars... they're beautiful

pat. pend.



ingeniously concealed spring action.

hugs and gives... for constant comfort

stays in place with each movement · enhances the graceful contour of your neckline

unusually flattering · you will love it · fits as if made to order · Guaranteed for permanent wear.

Richelieu's "Nacrelon Brand"... one strand, $2.50... two strand, $5... three strand, $7.50... four strand, $9... five strand, $10. Plus tax.

Also available in the famous "Le Cultra Brand" at higher prices • They will have your size, graduated or uniform..."at all the better shops."

JOSEPH H. MEYER BROS. • INTERNATIONALLY FAMOUS CREATORS OF RICHELIEU PEARLS • "IRIDELLE" • "SATINORE" • "GOLDEN GLAMOUR" • "LE CULTRA".

CLAIRE McCARDELL's
exposure
in black flannel...
in miron's
fluid worsted flannel.
100% virgin wool.
Miron Mills, Inc.,
51 madison ave., n.y.
Miron
woolens

For the finest motion pictures it's Warner Bros!

FOR THE FINEST HANDBAGS AND PERSONAL ACCESSORIES IT'S EVANS!

Honoring *Miss* ALEXIS SMITH
lovely star soon to appear in
Warner Bros. motion picture
"MONTANA" *color by TECHNICOLOR*
we have named this
NEW EVANS DUETTE
THE ALEXIS

More than ever the Fall '49 designs of EVANS famous fitted handbags give you that something extra.

You can choose from a galaxy of shapes and sizes . . . all of original design and crafted of the finest materials with custom care . . . rich autumnal shades in lush suede, polished calfskin, supple morocco and luxurious reptile grains.

Every bag has EVANS famous frames and matched fittings of heavily plated golden finish metal including the new EVANS sensational automatic lighter.

EVANS new Duette is truly the fashion news of the year. AND, your EVANS Duette will always be in fashion . . . your entrance piece of usefulness, elegance and distinction.

CREATORS OF SENSATIONAL NEW EVANS AUTOMATIC LIGHTERS FOR POCKET AND PURSE, TABLE AND DESK – ALSO CIGARETTE CASES, POWDER BOXES, CARRYALLS

EVANS CASE CO.
No. Attleboro, Mass.

All handbags available in Black or Brown Suede; Black, Brown, Navy, Red or Green Calf

THE ALEXIS... Just one of Evans new Duette beauties. Tophandle style of caress-soft suede with contrasting satin Clutchette and lining; golden finish metal trim. Clutchette holds matched lipstick, powder box, cigarette case, automatic lighter and comb. Complete $58.50*. Also available unfitted $45.00*

YOUR ENTRANCE PIECE

*All prices plus tax

THE NEW EVANS

Clutchette

Evans new two-way Clutchette is a completely finished, compactly fitted satin clutch bag that snaps into place inside your Evans handbag for daytime . . . can be switched from one bag to another of the same model in different colors and leathers . . . and, finally, sallies forth on its own for after-five sparkle.

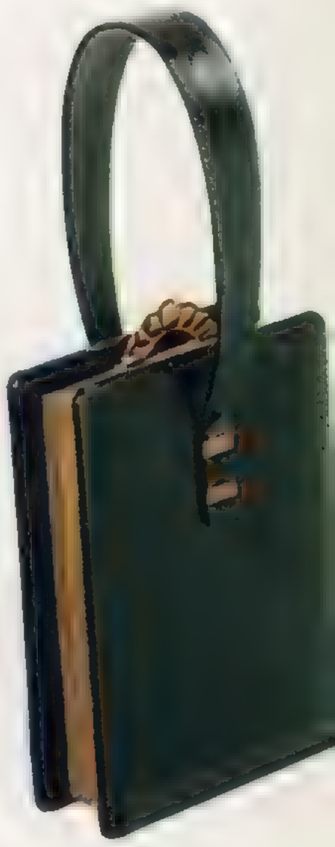
Modeled of sleek satin, Evans Clutchette exactly matches the bigger handbag's lining . . . yet makes a perfect gem of a bag-in-hand for glitter evenings. Its shapely pockets are packed with Evans jeweler-designed fittings . . . capacious powder box, 1-piece "pop-up" lipstick, cigarette case and the new Evans sensational automatic lighter . . . matched in golden finish metal that's echoed in a Midas touch rim that trims and firms the Clutchette's snap-down flap.

Evans is elegance

JAUNTY... Roomy calfskin box bag. Golden finish metal clasp and frame, jeweler-crafted to match fittings. Complete with powder box, lipstick and comb, $42.50*

LARUE . . . Another Evans Duette, sculptured of supple calfskin with contrasting satin Clutchette and lining; twin handles swinging on golden metal links. Clutchette holds powder box, lipstick and comb. Complete $58.50* Unfitted $52.50*

COMMUTER . . . Double capacity Duette of high lustre calf. Travel-wise square shape with never-slip buckle on strap to adjust for shoulder or wrist. Satin Clutchette matches lining, holds golden finish metal powder box, lipstick, cigarette case, automatic lighter and comb. Complete $67.50* Unfitted $54.50*



PROMENADE . . . Padded, polished calf overarm style with Evans famous Luxury Line fittings that match the fluted golden metal frame. Complete with powder box, lipstick and comb, $45.00*

Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

—and Van Raalte is famous for stockings and underthings, too.

First Glove of Fall . . .

Slim-Wristed Amersuedes* by Van Raalte

The news is the cinch at the wrist, the flare at the cuff, the out-of-Paris styling by Van Raalte. And the fabric is that famous, soft, double-woven sueded rayon—Van Raalte's exclusive Amersuede* that takes so magnificently to autumn colors, washes so wonderfully, looks so expensive and costs so little at better stores everywhere. From top to bottom: double-slit shortie, $1.50; pinched wrist shortie, $1.50; neo-classic slip-on, $2.00; turned-down cuff shortie, $2.00.

YOU WHO KNOW SO WELL how a shoulder should set, how a fine fabric should drape—will be quick to welcome these suits. Sacony tailored them of fabrics nowhere else to be seen, and with the evident expertness of a fine old hand at the needle. Yet each is only $39.95. It's A Wonderful Buy!

Sacony

Sacony

SEND FOR FREE LAVISHLY ILLUSTRATED "FOLIO OF FALL FASHIONS" TO SACONY, DEPT. F-10, COLLEGE POINT, N. Y.

Clever, Clever, Buttons!

All ORIGINALES*

DESIGNERS add a brilliant flourish to Fall clothes with BGE Originales, the buttons that, season after season, make fashion news in leading collections. See the new BGE Originales in leading Department Stores . . . BGE Originales Buttons, hue-matched to leading Fall shades and particularly to Forstmann's Venetian Colors.

B·G·E *Originales**

Guaranteed by Good Housekeeping

BUTTONS, Buckles and Clips in original designs

*Trade Mark Registered

Coat by Philip Mangone
Hat by Eve Tartar

© BAILEY, GREEN & ELGER, INC.

Photographed by Weitzen at Top of the Mark, San Francisco.

JOHN-FREDERICS HAT

FURS BY FREDRICA

Enka Rayon gives to quality fabrics a perfection of dye penetration that results in clear vibrant colors — in true black black. Jo Copeland of Pattullo composes a spirited afternoon dress of Onondaga's Crepe Raquel woven with Enka Rayon — expertly playing dark against bright in flowing panels and skirt. Lord & Taylor, New York; Young-Quinlan, Minneapolis; Harzfeld's, Kansas City; J. W. Robinson, Los Angeles.

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.*

His foresight is your good fortune! . . . There's a thoughtful man in the background who's thought of every move you'll make, when you wear this close-belted, valiant tweed coat. He's the designer who's provided those deep-plunge pockets to warm your hands. That smart double collar to cuddle your throat. And the prize of all zippers—the Talon slide fastener—to serve you well and truly . . . today and tomorrow . . . October-in and April-out! Look for the word "Talon" on the zipper when you're shopping for a zip-lined coat. It tells you that a thoughtful man in the background is giving you extra value, extra quality!

Talon

REG. U. S. PAT. OFF.

THE QUALITY SLIDE FASTENER

TALON, INC., MEADVILLE, PA.

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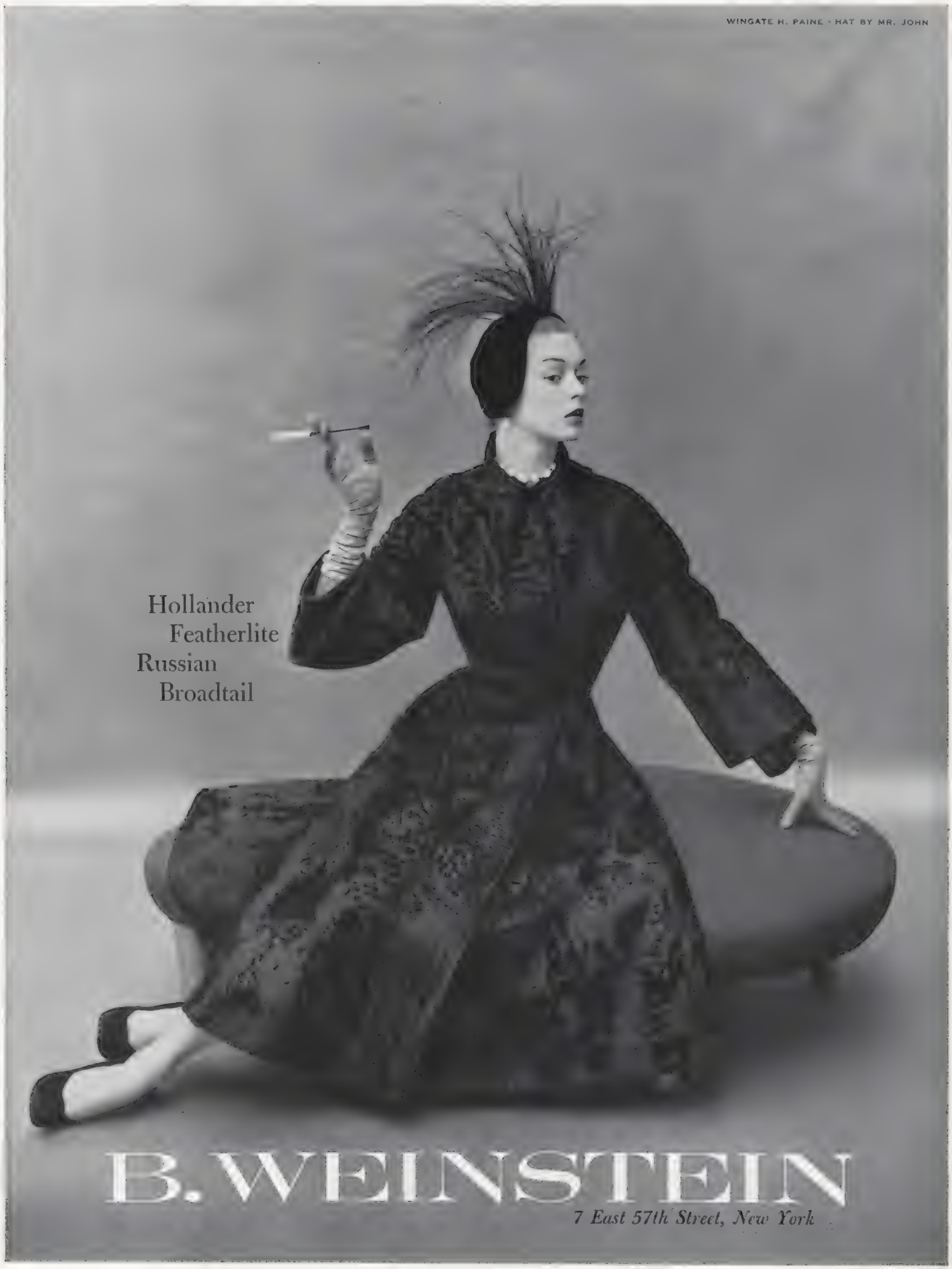
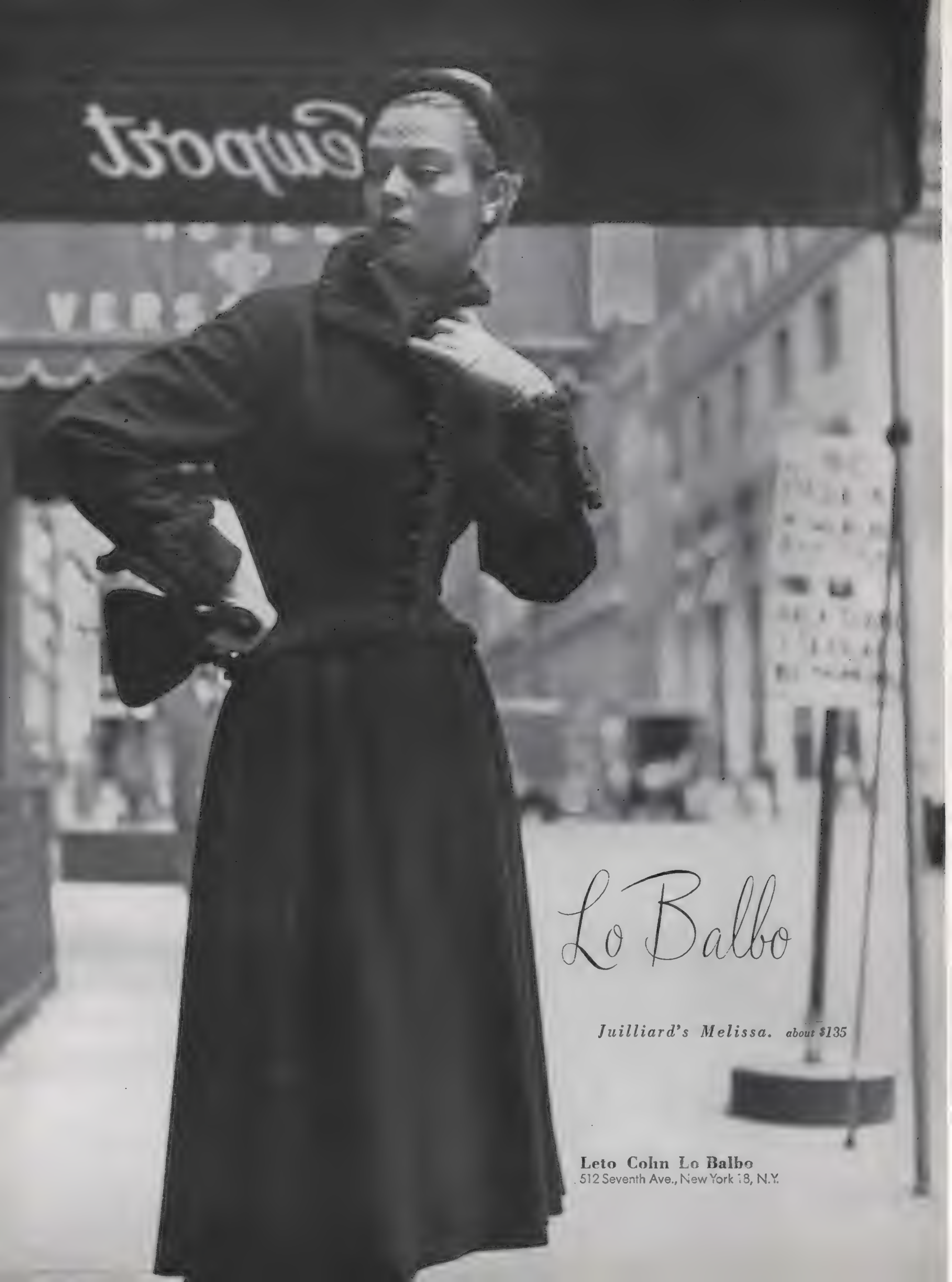
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE


WINGATE H. PAINE • HAT BY MR. JOHN
Hollander
Featherlite
Russian
Broadtail
B. WEINSTEIN
7 East 57th Street, New York

WHITE SATIN SHEATH COVERED IN DIAMONDS AND PEARLS

WHITE SATIN COAT COLLARED AND CUFFED IN MINK

TRAINA-NORELL

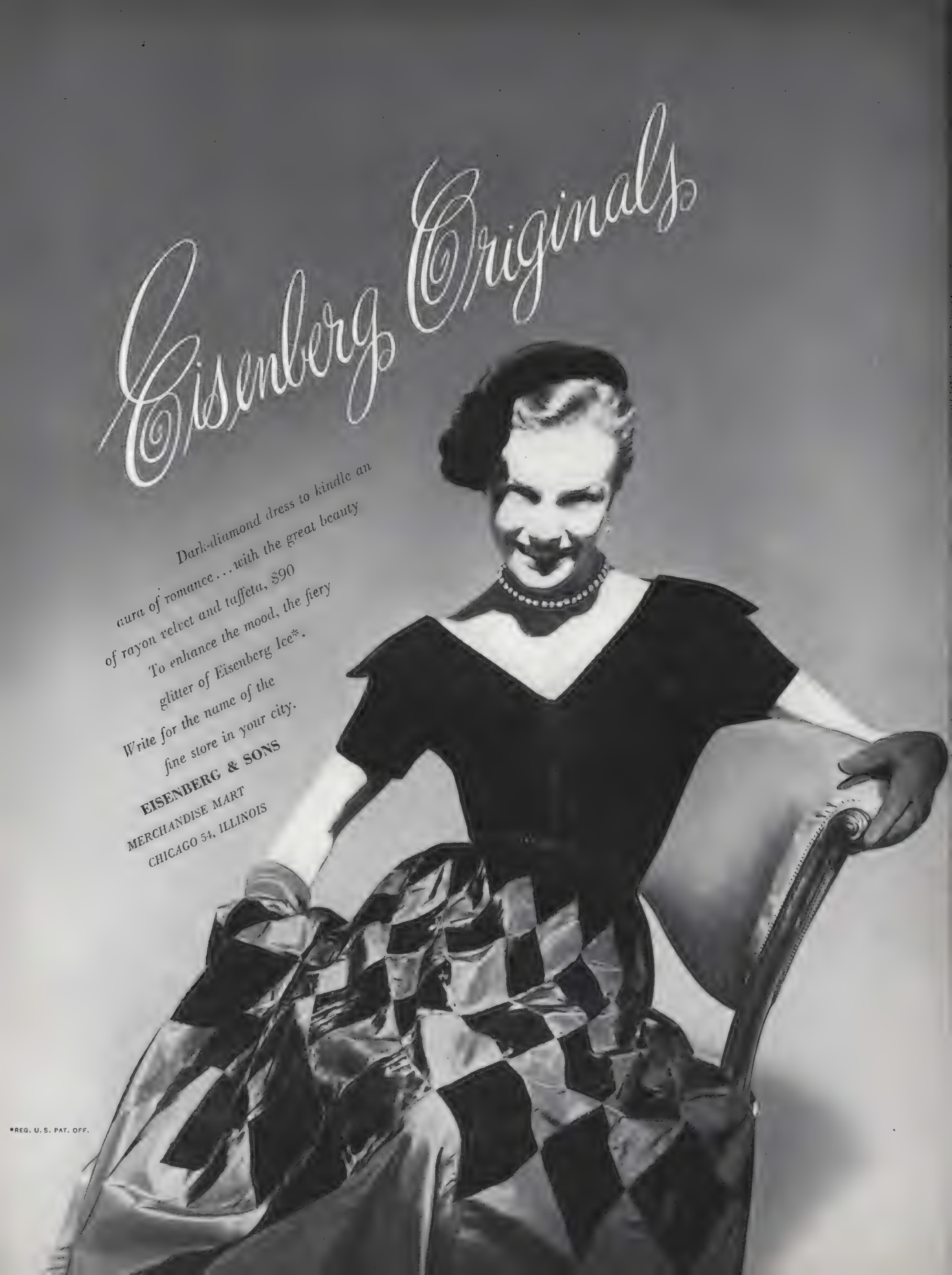

Lo Balbo
Juilliard's Melissa. about $135
Leto Cohn Lo Balbo
512 Seventh Ave., New York 18, N.Y.

Filene's
French Shops
BOSTON

HATTIE CARNEGIE *defines the urbane suit silhouette for 1949, impeccably designed in distinguished check tweed. Jewel buttons fan out asymmetrically, a distinctive Carnegie fillip.*

Ceil Chapman

The Dayton
Crystal Room
MINNEAPOLIS
BLUMENFELD


Eisenberg Originals
Dark-diamond dress to kindle an aura of romance . . . with the great beauty of rayon velvet and taffeta, $90
To enhance the mood, the fiery glitter of Eisenberg Ice*.
Write for the name of the fine store in your city.
EISENBERG & SONS
MERCHANDISE MART
CHICAGO 54, ILLINOIS
*REG. U. S. PAT. OFF.

Stroock
America's Most Distinguished Woolens
Stroock fine camel hair . . . distinguished for
glorious natural tawn color, downy-rich texture
and weightless warmth . . . graces notable coats like this!
At leading stores. For details write Stroock,
404 Fifth Avenue, New York 18.

JEWELS BY OLGA TRITT

• Designers delight again in the inspiration of pure silk by Skinner.
Ceil Chapman dramatizes its precious feeling
in this late day dress . . .
molded to the figure by an infinity of tiny, fine tucks.

Fine stores identify dresses of Skinner fabrics with a Skinner label.
In fabrics by the yard . . . *"Look for the Name in the Selvage."*

WILLIAM SKINNER & SONS, NEW YORK 3, N. Y.

Skinner
SILKS

design patent pending

"Meteor"...

starburst flash of

baguette rhinestones

showering from golden

Trifanium.

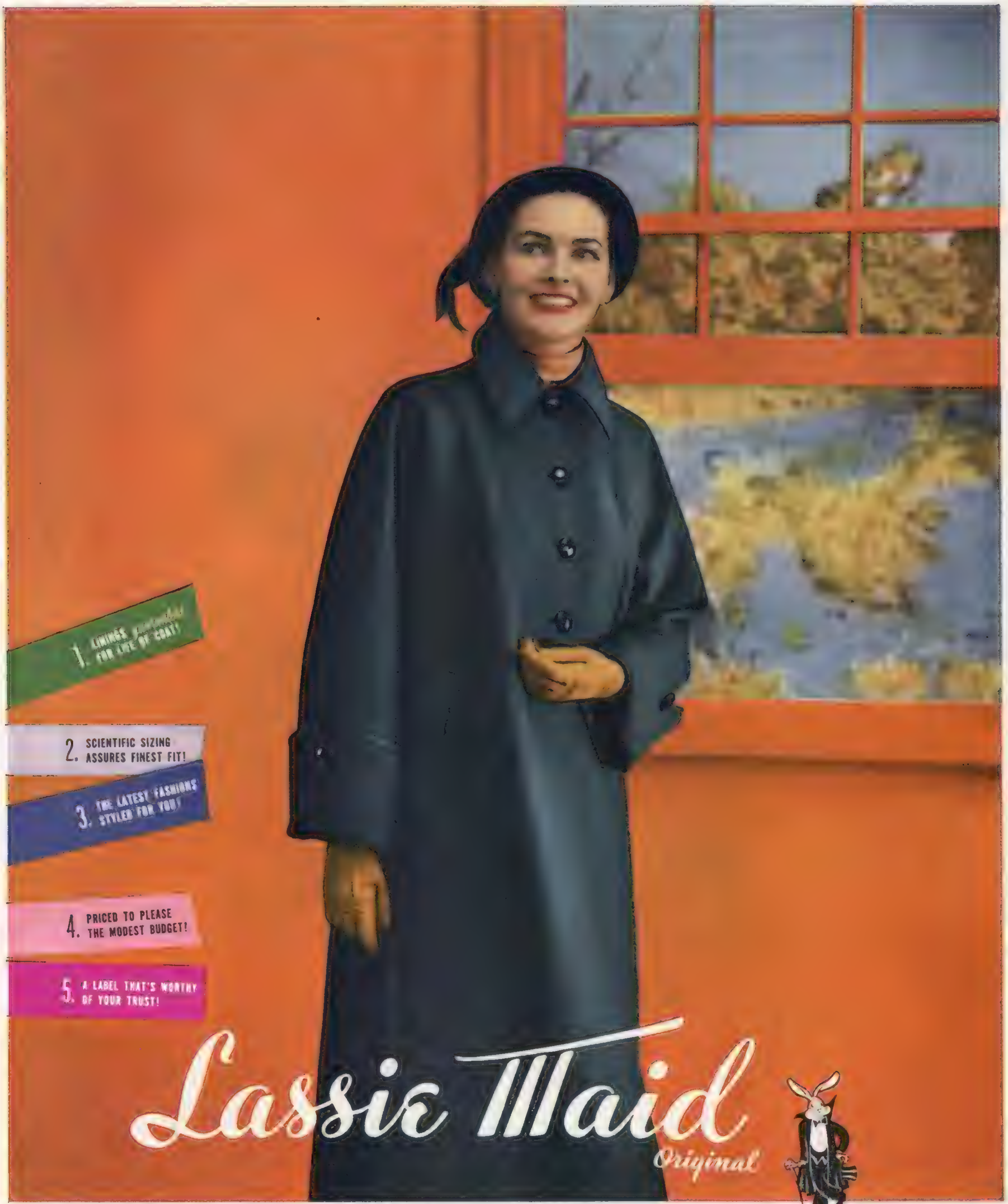
Necklace $10.00,

Cuff Bracelet $12.50,

Earrings $7.50,

Plus tax.

In the foreground of Fashion



Write for Free "Life-Color" Fashion Booklet, to Dept. V-2

FREE—lovely pin. We call him "Barky", we're sure you'll love him. Send 25c (in coin) to cover cost of postage and handling.

Nothing quite like a Lassie Maid coat! For you whose taste is tailored . . . for you who crave the 'custom' look . . . this coat of quiet elegance. Ingenious seam-slit pockets, gored back, deepset sleeves with button-anchored-notched cuffs. In luxurious Velsheen, 100% virgin wool. Dark brown, grey, red wine, green, black, mestre, henna, navy, teal blue. Sizes 8 to 18. Style #2958. $49.95.

At better stores. For name of store in your city, write: Barkin, Levin Co., Inc., 512 Seventh Avenue, New York 18, N. Y.

Newton Elkin
FOOTWEAR
Penelope...
the look of lace
traced out in suede.
The afternoon shoe by Newton Elkin,
in black, brown, navy,
balsam green or taupe.
Titche-Goettinger
DALLAS

Your first infallible choice,
for the new season...Heller worsted
jersey, caressingly soft and wonderfully
figure-praising...interpreted by
Rose Barrack in a two-piece triumph with tuck-in top. About $50
William Heller, Inc., 1071 Sixth Ave., N. Y. 18

HAT BY ROBERT DUDLEY

it's Heller jersey

"The fabric that's become a fashion"

Jordan Marsh

NEW ENGLAND'S LARGEST STORE

DESIGNED FOR JOSEPH HALPERT BY

JACQUES FATH
OF PARIS - NEW YORK

Slim sheath of a dress, its line exceedingly smooth and self-assured, enhanced with buttoned peplum . . . created for the American woman by this master of design in Miron's sheer striped worsted.
Black on brown in 10 to 16—135.00 . . .
Portrait hat of black felt, 47.50

DESIGNERS' SHOP — SECOND FLOOR — MAIN STORE D-131
MILLINERY SALON — THIRD FLOOR — MAIN STORE D-136

JORDAN MARSH COMPANY, BOSTON 7, MASS.

BEAUTY BASIC

Where are you going, pretty maid? You're going through time, of course.
Time, that would rob you of your treasured beauty. But, thanks to *one doctor, eleven top beauty experts and all the finest fashion marts,*
you can tame this beast, and put him to your use.
With BEAUTY BASIC, the book, you have one hundred fifty pages of inspiration, point-by-point analysis and careful guidance . . . by the gals who know . . . from your halo to your toes . . . *you're covered!*
The BEAUTY BASIC COURSE, designed to fit your problems
even down to the time you can give it . . . not just to buff your elbow . . . not to simply curtail a contour . . .
but to bring *you* out, at your scintillating best.
And, *to keep you there* . . . to cherish your loveliness . . . and to grace your treasures, a gift . . .
GILBERT'S VITALATOR . . . in a golden shell . . . for that lithe, blithe feeling, or to smooth a troubled brow . . .
your Vitalator conspires with you against that *extra pound,* that aching muscle,
that once-in-awhile letdown . . . With the gentle authority of a Swedish massage, you virtually
pencil out that tiny trouble spot . . . or just for mad luxury, bathe yourself in rippling ecstasy . . .
and be yourself . . . *The Yourself* you wish to be.

The next time you buy
perfume . . . lipstick . . .
or just breeze through
the nicest stores
to make yourself felt . . . look around
for that Gilbert Gal
at the cosmetic counter
She can show,
and tell you more.
For Beauty Basic,
the book . . . your own personal
Beauty Basic Course, and
the Golden Gilbert Vitalator,
$19.50

THE GILBERT ACADEMY OF BEAUTY

Lovely Lane, New Haven, Connecticut

Dior-New York gives the coat-dress an air of bravura.
Scruggs Vandervoort & Barney
St. Louis

because you like clothes with character; lines that better your figure; perfection that starts with the fabric and ends with the last hand-finished detail, you'll enjoy an original by

A dress you'll be glad to have this season, next season—and the next. I. Doctor tailors Botany Brand® Marchan gabardine with the simplicity that bespeaks quality. Lovely fall colors. 12 to 44; 12½ to 26½. About $55.

I. Doctor

DOCTOR DRESS CO., INC. — 847 W. JACKSON BLVD. — CHICAGO 7

Incomparable elegance, simplicity—
finesse. The Diplomatic Touch
interpreted by Maurice Rentner
in luxurious rayon crepe.

Hat by Mr. John

FRENCH ROOM

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DES MOINES

you couldn't look smarter!

Close, attenuated lines

from head to toe,

and the *single* jutting accent . . .

a conversation-piece satchel . . .

strapped twice around . . .

the leather glowing deep and rich.

It's full-grain calf, *leather-lined,*

it's just under $11, and

. . . naturally it's International

Write for store near you.

HANDBAG CREATIONS BY
International
LEATHER GOODS COMPANY
PHILA. 7, PA. & 353 FIFTH AVE., N.Y.
Makers of fine handbags
for a quarter century

COSTUMES BY BRIGANCE OF NUDELMAN

HATS BY ROBERT DUDLEY

Days that sparkle, and fashions that tempt, in fabrics by Hockanum,
makers of woolens of beauty, quality and lasting wear.

HOCKANUM
Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

CREATED BY RAELSON, NEW YORK

Merrimack
Twill-Back
VELVETEEN

Merrimack Velveteen flows and swirls in graceful, feminine lines ...in this casually elegant coat with billowy two-way sleeves. The muted highlights and shadows of the Velveteen and its gem-like colors provide drama and excitement.

Merrimack Manufacturing Company, Inc., 1450 Broadway, New York. Mills at Lowell, Mass.

Marquise originals

OMBRE MULTI-COLOR SUEDES...

New hues in a new season. Muted tones mixed temptingly...
Autumn colors merging in Marquise Originals that adorn
your feet with elegance. Suedes as soft as moss to the touch...
shoes as supple, as beautiful as skilled artisans
can make them. In costume-correlated shades.

12.95 and **14.95**

Other Marquise Originals,

10.95 to **16.95**

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Designed and tailored in Paris of the finest French fabrics and flown to this country via Air France.
Suit in Brilliante suiting—a 100% all wool super-fine French Broadcloth; in black, green and brown. About $100.
Coat in Fleosa coating—a 100% all wool luxurious French Fleece; in nude, brown, navy, black and rust. About $100.
Conmar guaranteed flawless zippers used exclusively. At one fine store in each city.

FOR NAME OF STORE NEAREST YOU, WRITE:

Jacques Cartier

DIVISION OF: SIMON COHEN AND CO., INC.

512 SEVENTH AVENUE, NEW YORK 18, N. Y. • 13 RUE ROYALE, PARIS, FRANCE

Designed to intrigue the woman with an eye for fashion . . .
afternoon-to-evening blouses by Morlove in dusky tones
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they're you!
exciting
young
they're styled by
DELMAN
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Delman, shoe creator for America's most fashionable women . . . turns his genius to *youth!*

Delman detail, the ever new Delman silhouette, the Delman delicacy of design are yours in Delmanettes . . . at young prices!

Shoes with a lilt, a verve all their own. Each designed to your fashion mood. Each a Delman creation. Each a Delmanette, proud of the great name it wears!

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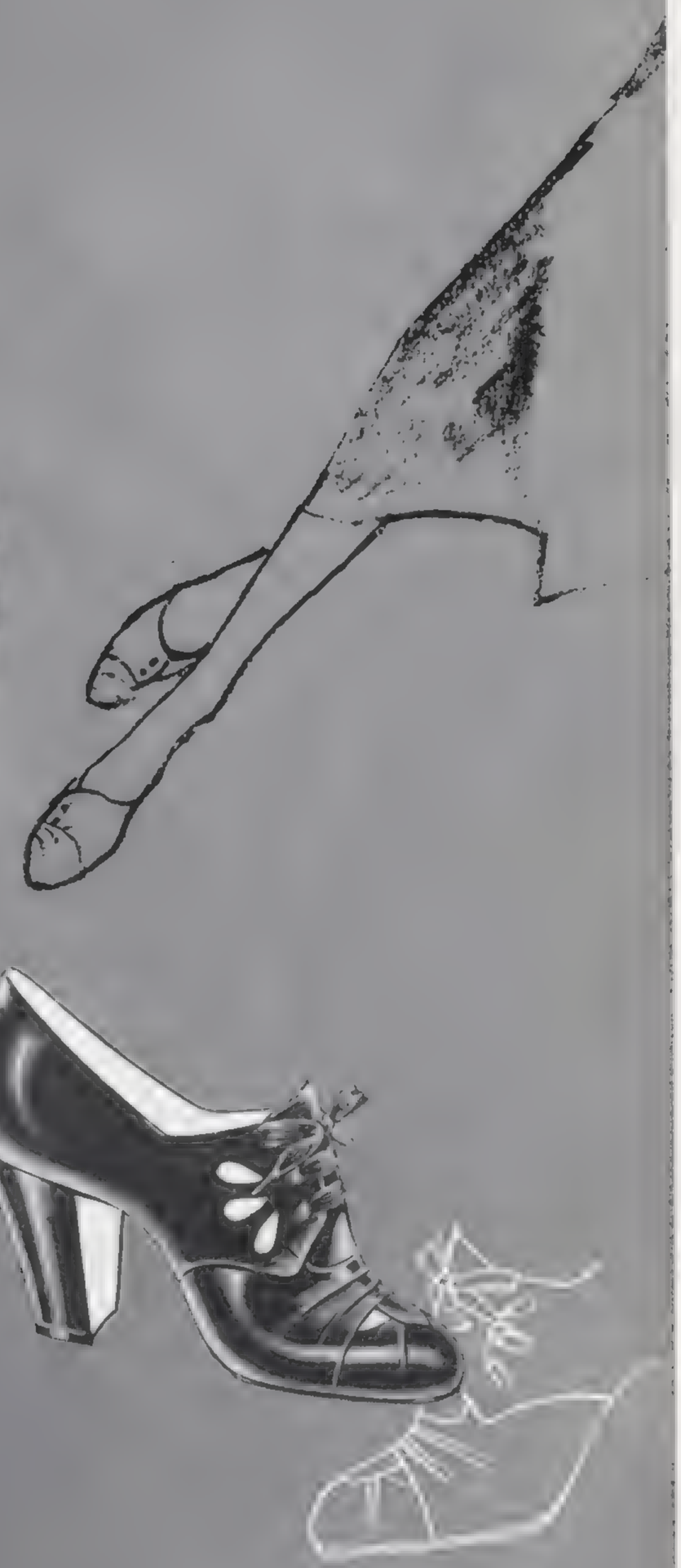

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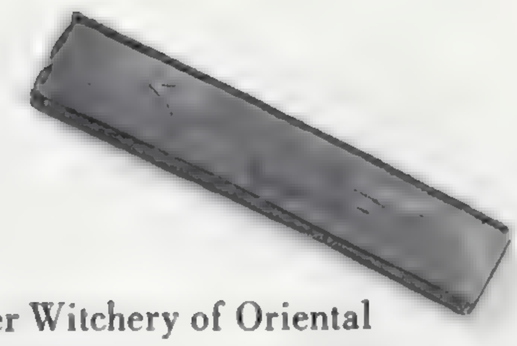

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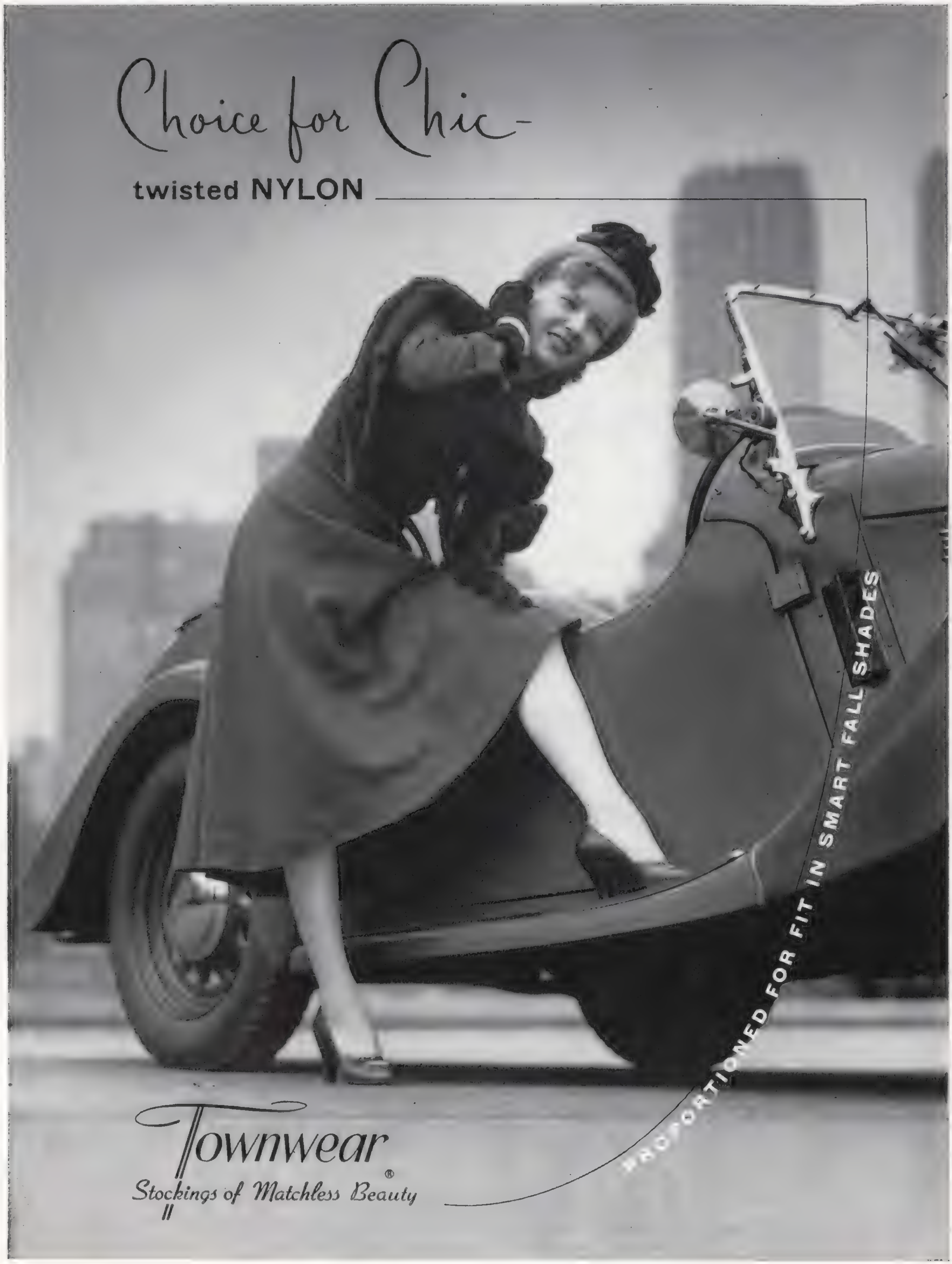
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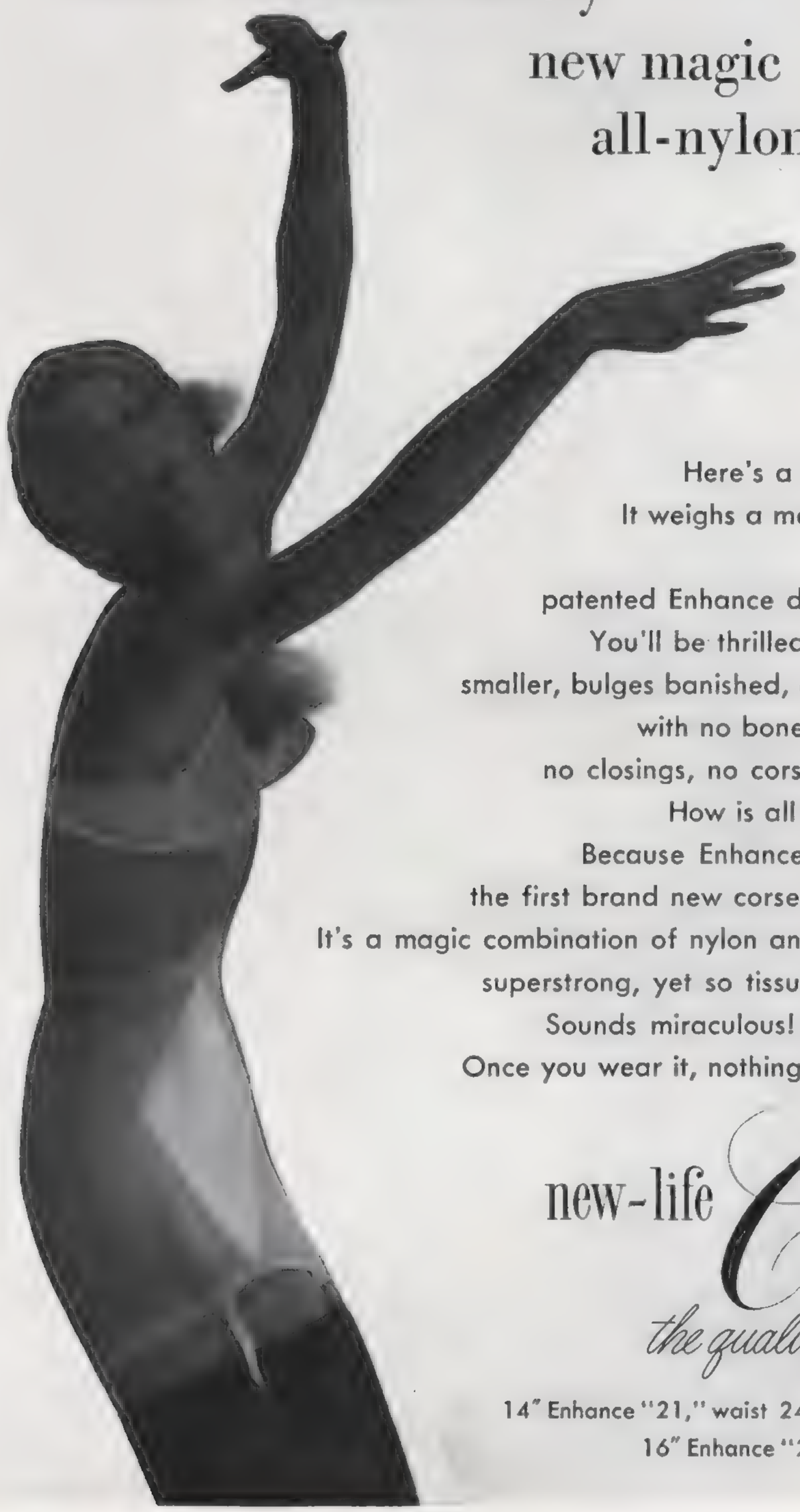

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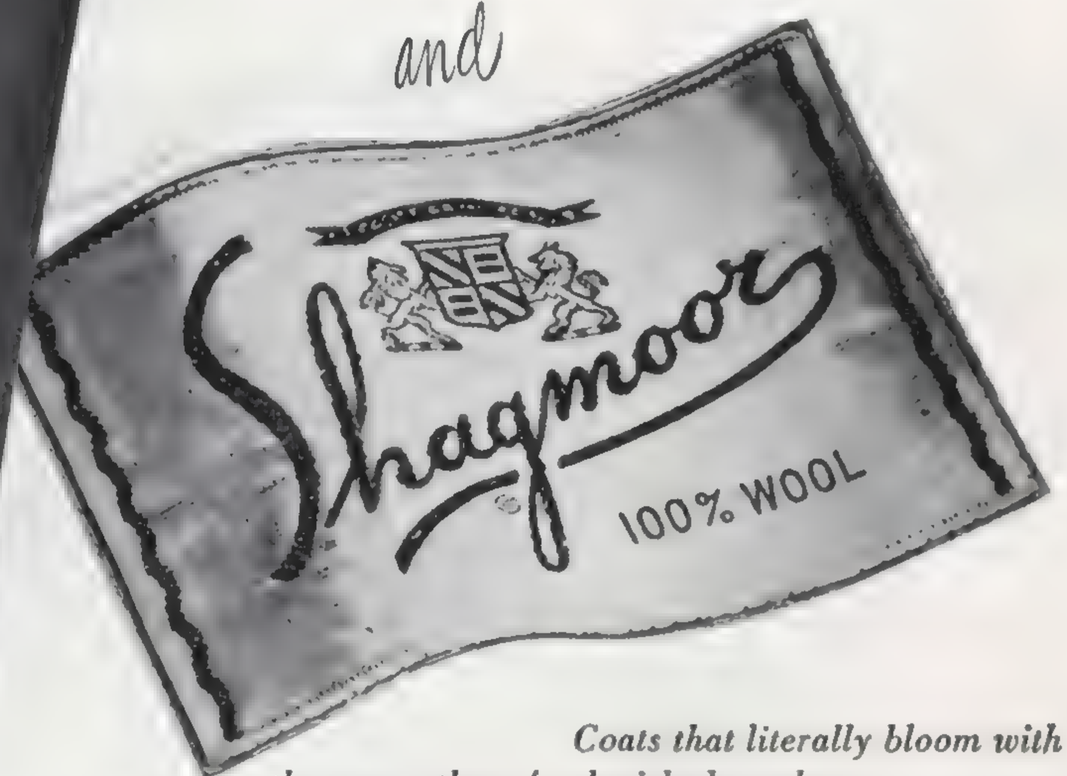

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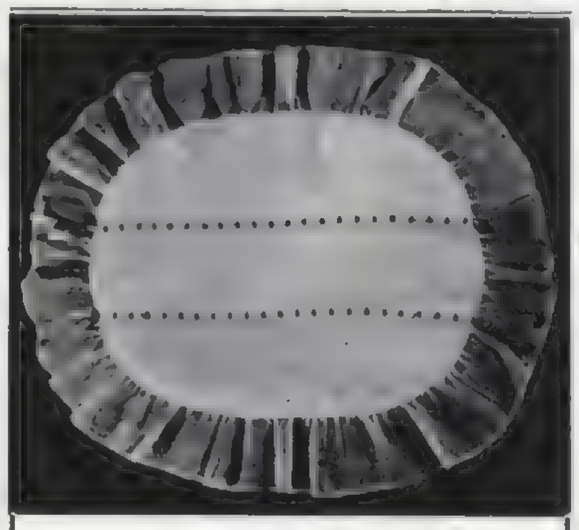

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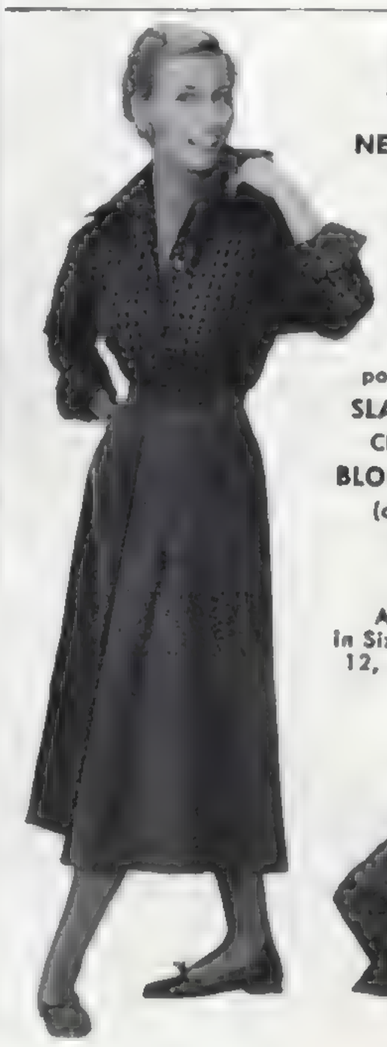

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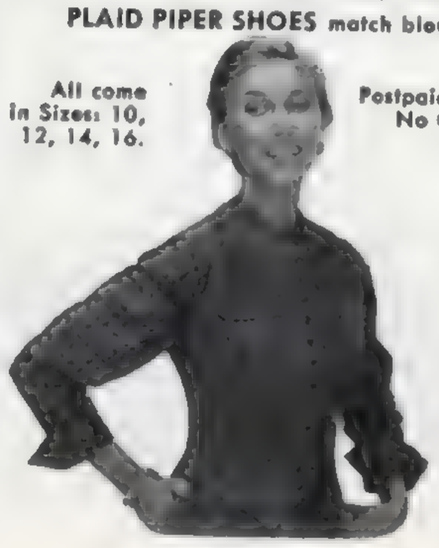

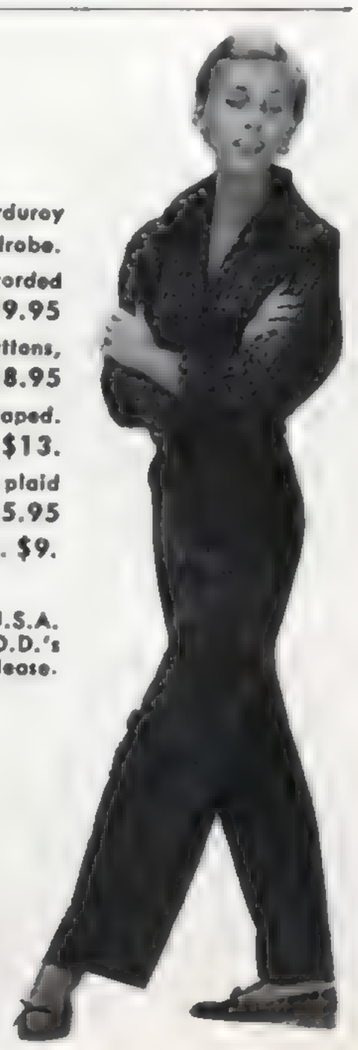

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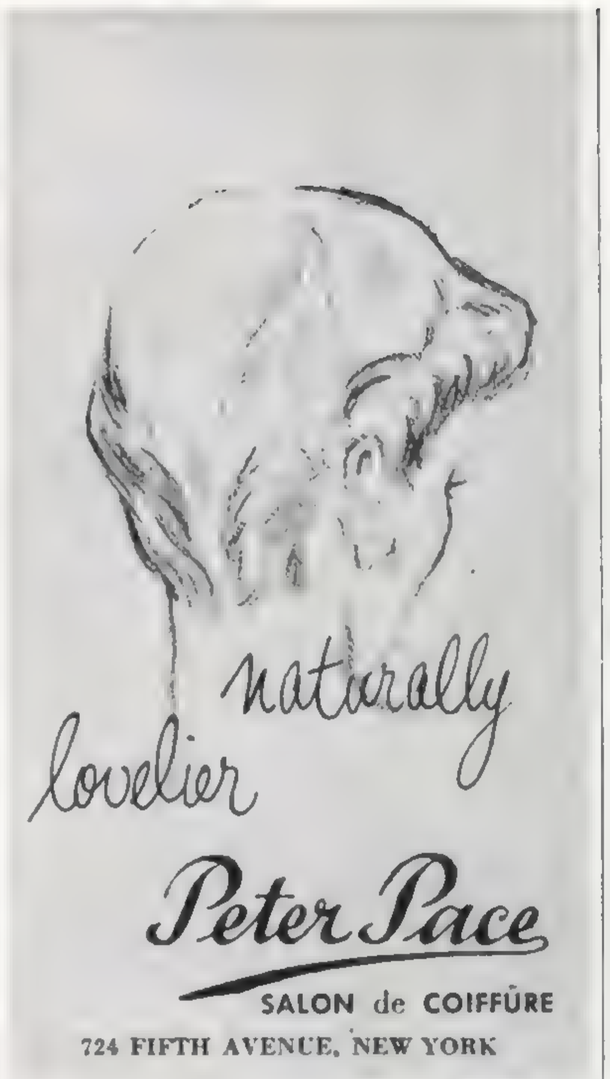

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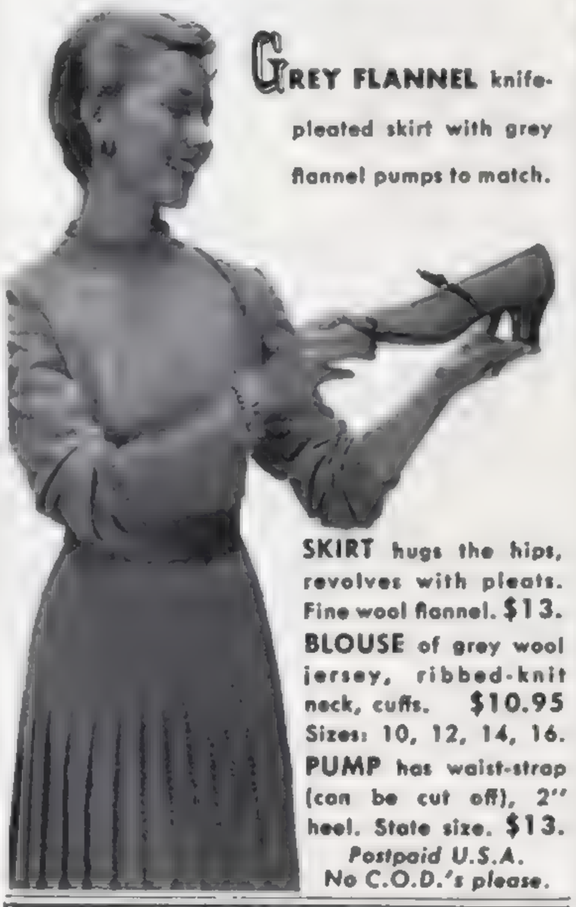

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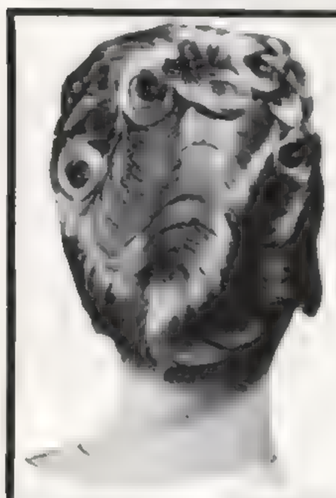

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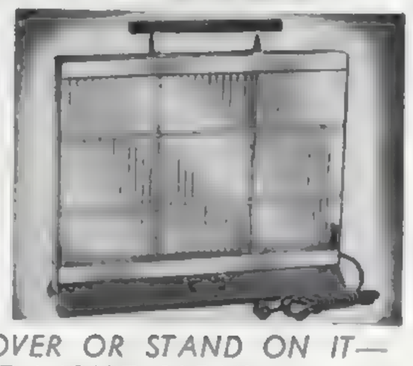

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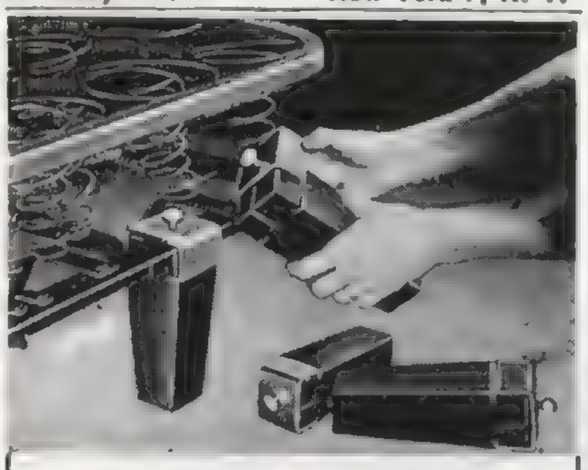

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COVER: Close-up view of four new fashion points: (1) the three-quarter-length coat-sleeve emerging from a cape-collar; (2) the brilliant red of the whole handsome great-coat; (3) the long white glove, crushed to meet the sleeve; (4) the colour, the shape of the bag. Coat, by Traina-Norell. English wool doeskin; calfskin handbag by Buchner Imports, about $32 plus tax. Both, and the gloves, at Henri Bendel. Coat and bag, also at I. Magnin; Frost Bros.

GRUAU

VOGUE

INCORPORATING VANITY FAIR

SEPTEMBER 15, 1949, CONTENTS

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VOGUE'S

eye view of sleeve and glove

The new glove stems from the new sleeve, continues it, completes it. Wherever the sleeve stops—above the elbow, halfway down the forearm (the new terminal), or at the wrist—the glove begins. And in every case it is a longer glove than you would have worn last year. Long enough not only to meet the sleeve but to crush down in ripples below it. The eight-to-twelve-button-length glove that would have lived mostly in the back of your drawer last year will be spending a lot of time on your hands this season. Even with a full-length sleeve, today's glove is notably longer, is crushed-to-formula and rippled up over the end of the sleeve. New gesture: the gloved arm emerging from a newly short coat sleeve. *Left:* Complete view of the red greatcoat with the deeply cuffed three-quarter-length sleeve shown on the cover. Details on page 113.

FRANCES MCLAUGHLIN

SPOT NEWS: THE BEAUTIFUL ACCESSORY

Scarf necklace
seen at Mr. John.

Leopard gloves
at Adrian's showing.

Accessories are the measure of your individuality. More than your hat or dress, they reveal what you are like. Obviously, every woman needs shoes, bag, belt, and gloves—these are the essentials—and in your selection you express yourself, your taste, your type. On another level, there's nothing like a handsome accessory to lift a nice-little-dress into a made-for-you costume. Here, handsome ones, "grand" ones, new and news.

Gloves are a long, long story. Gloves with body enough to crush down in rich folds, going to any lengths to reach the new shorter sleeve. (Dior showed pointed shoulder-high gloves with bare evening dresses.) For a long term investment: a pair of twelve-button-length suède, in the comfortable range of beige or taupe, or year-round white, in pigskin or capeskin. . . . Shoes shine. Cherry-brown Cordovan-colour leather, stropped and buffed to a high gloss (that you'll like with bright blue, greys, beiges, and wine). Bronze, glimmering footnote to greens, metal-tones, pink; patent leather, new as a winter shoe, flash-news when worn with tweeds. . . . The news in necklaces: pearls. Pearls that cover a larger area. Pearls as designs, not merely as strands; pearls wrapped over an ascot of millinery ribbons; pseudo ones roping your beautiful cultured string. Or rhinestones handled like the real thing. And for evening fun: a flesh-coloured net necklace, with a spaced twinkle of rhinestones. . . . Giant upstanding rings. . . . The news in earrings: size. In Paris, great glittering chandeliers of diamonds that hang to the shoulders. Here, earrings shaped like clips or rings, with the huge false pearl as good as ever. . . . Almost certainly you'll buy a bag. Perhaps in a "luggage" shape, very likely in alligator, possibly blond; or navy-blue calf, or Cordovan-colour leather—and you'll carry it every day. Things in general, and accessories in particular, are matching less and less. Your bag, your glove, and your shoes will contrast, or run in tones, but they won't match. With a purple suit, for instance, you might wear taupe gloves, a mauve scarf, carry a beige bag, and wear Cordovan-colour or navy-blue or black shoes, because you'll wear black as just another colour among colours—which makes it suddenly lively, brilliant.

Rhinestones on
net: John Frederics idea.

Taffeta kite-bow
in the air at Lilly Daché.

V-necklace. idea
for ditto neckline by Coro.

Spot news: the long glove

It couldn't happen to a nicer line (the cocoon-wrapped short coat line, *opposite*): the elegant gesture, longer glove meeting shorter sleeve. Coat of Stroock black wool zibeline; black velvet toque to order; both by Trigère; gloves. All at Henri Bendel. Coat also at Kaufmann's; Seidenbach's.

FRANCES MCLAUGHLIN

IN THE PLOT: THE BLOND BAG

Opposite: Carrying its own importance into the life of—
for one thing—a tones-of-brown tweed dress:
a butter-yellow calfskin bag, clearly classic.
Dress of Stroock wool, by Joset Walker.
Lord & Taylor; Garfinckel's; Carson Pirie Scott.
Bag by Nettie Rosenstein at Saks Fifth.
Cocoa-coloured Kislav gloves,
to meet the sleeves. Best's.

Right: Right in the middle of one of Dior's
exciting costume ideas (to him, the accessory
is always a part, not apart)—
a blond alligator bag appears. Hear the plot:
Bloused-back suit, grey Worumbo flannel;
chamois wool blouse, its scarf, a one-sided twist.
Long gloves, darker beige, wrinkled over
long sleeves. Black calf belt...
The bag, by Koret. The rest
by Christian Dior—New York.
Suit and bag all at Bergdorf Goodman.
Costume also Neiman-Marcus; I. Magnin.

FRANCES MCLAUGHLIN

FRANCES MCLAUGHLIN

Gloves . . . *Right*,
squirrel-grey suède,
by André David, $17. Bonwit Teller.
Above, coffee lambskin
by Viola Weinberger, $14. Altman.
Far right, butter-yellow capeskin,
by Superb, $8. Lord & Taylor.
Centre, tea-pale lambskin,
by Viola Weinberger, $14. Altman.
Gloved hand, handbag . . . *below*.
Both, texture-conscious.
Long, pale pigskin glove,
by André David, $22. Satchel
of ostrich leather, by Jana.
$40, plus tax. Both, Bonwit Teller.

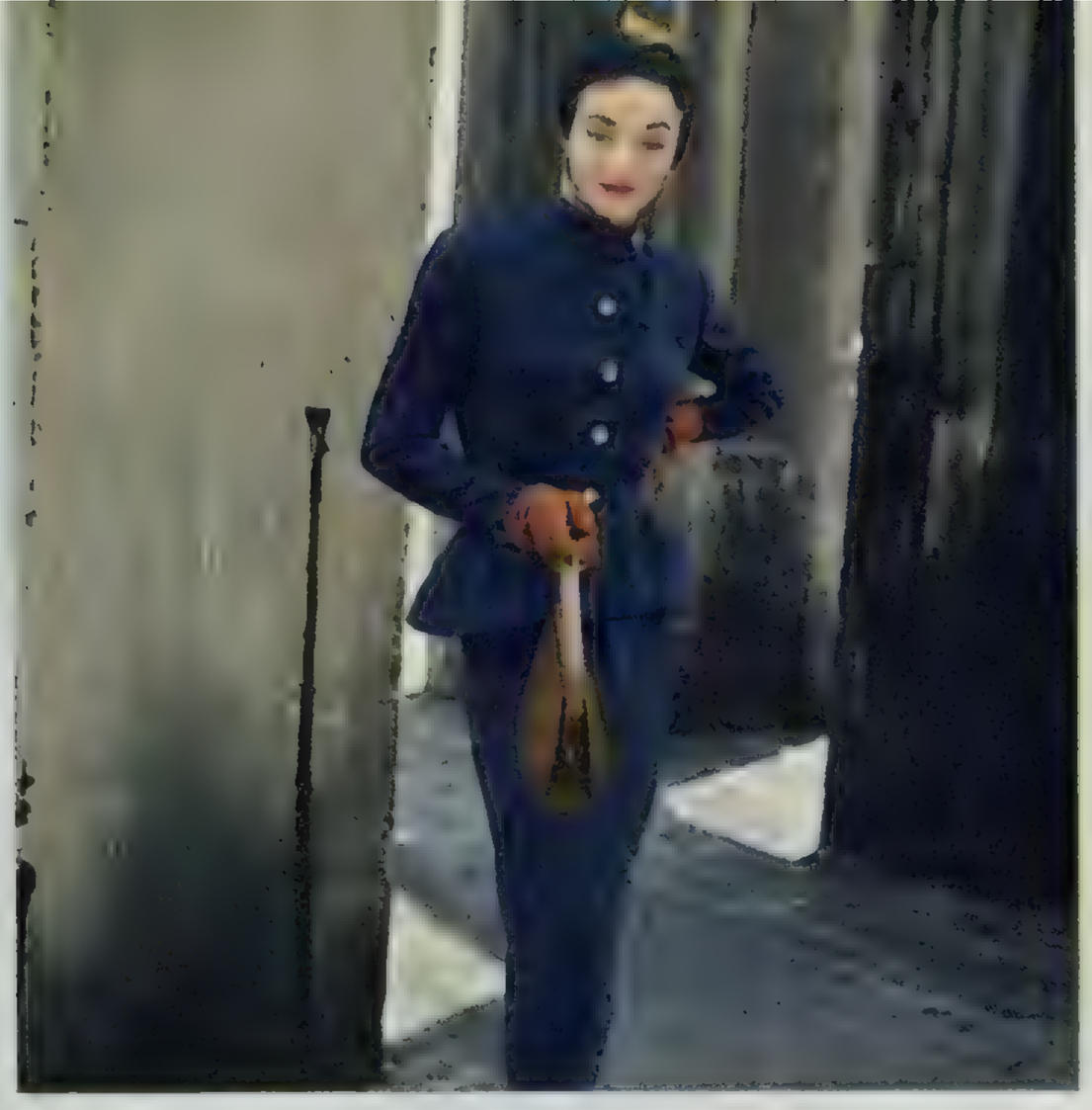
THE LONG GLOVE, THE NEW GLOVE

Necklace . . . *at left:* pseudo pearls
caught with gilt ring earrings.
By Luciana for Castlecliff,
$16 plus tax. Jay Thorpe.

Gloves . . . *Below, left:* deep taupe lambskin
three pseudo pearls to button at the palm. $12.
Left, cocoa-coloured lambskin, $12.
Both, by Bacmo at Lord & Taylor.
Above, beige capeskin glove,
$15. At Hattie Carnegie.

Opposite: Cape-collared
coat-dress of black wool.
By Sheila Lynn, $40.
Lord & Taylor; Joseph Horne; I. Magnin.
Black fox muff, from Harold J. Rubin.
Ropes of cultured pearls mixed, newly, with ropes of
pseudo pearls. All, by La Tausca; Arnold Constable.

HERBERT MATTER



New colour-play: cordovan-colour shoes, the blue of this snug, soft suit. By Maurice Rentner, in lightweight wool, $225; Saks Fifth Avenue; Hutzler's.

Shoe news: the cordovan colour; the pointed soft toe. By Evins, in Timber-tanned calf. To order, I. Miller; I. Magnin. Close harmony: "Russet Glow" nylon stockings by Berkshire. $1.50; Lord & Taylor.

CORDOVAN, NEW COLOUR BASIS

Side-laced shoe of Timber-tanned calf in (repeat) cordovan colour, with pointed soft toe. $23; I. Miller, New York. Cordovan calf simple-as-a-man's belt, $7; Henri Bendel. Cuff bracelet, $15 plus tax; twisted necklace, $10 plus tax; both gold-plated; designed by Luciana for Castlecliff; Bonwit Teller. Asset to a lady's wrist: man's watch on a tapered strap of cordovan leather; 18-K gold; 18 jewels. By Patek Philippe. Cartier.

HERBERT MATTER

One of the best—in itself,
as a companion to cordovan colour—
this dress of beige sheer tweed, side-buttoned, side-wrapped, with a huge hip-pocket.
By Adele Simpson, in Ducharne wool, $90; crushed gloves, worsted wool jersey, $8.50; Saks Fifth.

Below: Belted suit of wool sharkskin, with outstanding pockets, pushed-up sleeves. By Kay Saks of California. About $80; Franklin Simon.
Mink hat.
Gunther-Jaeckel.
Italian leather bag,
Lord & Taylor.

Left: Suit of wool and velveteen,
pockets high and low. By Mollie Parnis in yarn-dyed worsted. $95; Jo Hughes.
White mink hat to order, Irene of New York. Calf bag by Ronay; Bonwit Teller.
With the clothes on this page,
think of shoes in cordovan colour, as an alternate or an always.

FRANCES MCLAUGHLIN

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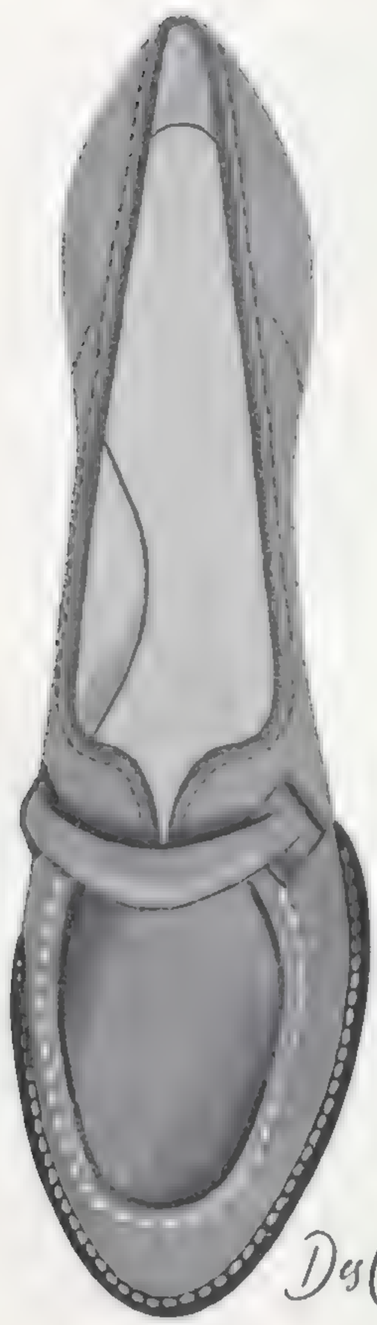
CITY SHOES, ALL SHINING

Strong points of the new street shoes: shining leather; narrowed toe; narrowing heels, some going lower, slimly; newness in décor, when there is any décor. 1. Flash of news: patent leather for autumn-winter. Once, like navy blue, a spring thing; now on its way to join navy blue as a season-unlimited. Here, in a shining black opera pump, slim of toe and heel. About $24; I. Miller. 2. Calfskin shoe with built-up leather heel, the news in the cordovan colour, in the wing that lies flat to one side. By Hill and Dale. $16; Lord & Taylor. 3. Opera pump of navy-blue calfskin, the polished smoothness of it unexpectedly changing into a neat pattern of quilting across the vamp. About $30; Delman. 4. Soft-toe opera pump in sleek brown calfskin with a light touch of perforation, a built-up leather heel. By Arnold Authentics. About $17; G. Fox. 5. Moccasin-toe shoe of tan calfskin, by British Walkers. $19; Bonwit Teller.



5

Des Cartes

FRANCES MCLAUGHLIN

Box-jacket suit, winter blue Linton tweed with dashes of black velvet, by Nettie Rosenstein, $285; pseudo-pearl pin and earrings by Michael Paul; all, Bonwit Teller. Black calf bag, by Nettie Rosenstein, $68 plus tax; Gunther-Jaeckel.

WINTER STIMULANT: NAVY BLUE; WHITE GLOVES

One of the most illuminating ideas among the not-black schemes: navy blue with white accents; navy blue with black or plum or red—*and* white.

Right: Pure shape, pure colour. Navy-blue suède bag to hold in a white-gloved hand. By Josef, $10.50 plus tax. Saks Fifth. The gold bracelet-watch by Hamilton.

Above: One of the all-time shapes—an excellence in navy-blue lizard, a twelve-months-a-year bag. By Josef, $33 plus tax. Saks Fifth. The immaculate *winter* glove, of white capeskin by Fownes, $8. Arnold Constable.

Left: More white, more winter illumination. Mat-white lambskin Lavando gloves, $12. Stern's. The lighted white: pseudo pearls with news—their new, improbable size. Choker, $3 plus tax; earrings *(above, left)*, $2 plus tax. Both by Richelieu at Altman.

HERBERT MATTER

FRANCES MCLAUGHLIN

The point: bronze, as a new staple—to burnish greys, beiges, metal shades, new blues, muted greens. *At left:* Bronze silk ottoman closed sandal. By Evins, to order. I. Miller; Neiman-Marcus. Suède glove by André David, $19. Bonwit Teller. Fringed necklace of pseudo pearls; rhinestoned earrings. Both Jacques Fath designs for Marvella. Bonwit Teller.

BRONZE, NEW INFLUENCE FOR AFTERNOON

Opposite: One of the afternoon dresses, one of the many colours in the life of bronze. Green-gold Amer-Mill rayon faille. A copy of a Grès design by Diminutives. $50. Saks Fifth Avenue; Wanamaker's, Phila.; Frost Bros. Bronze velvet hat, side-curled feather.

Two new bronzes. The gleaming shoe, *at left:* bronze Allied kid. By Newton Elkin, $20. The bag, *above:* rayon panne velvet by Koret. $10.50 plus tax. All, Lord & Taylor.

HERBERT MATTER

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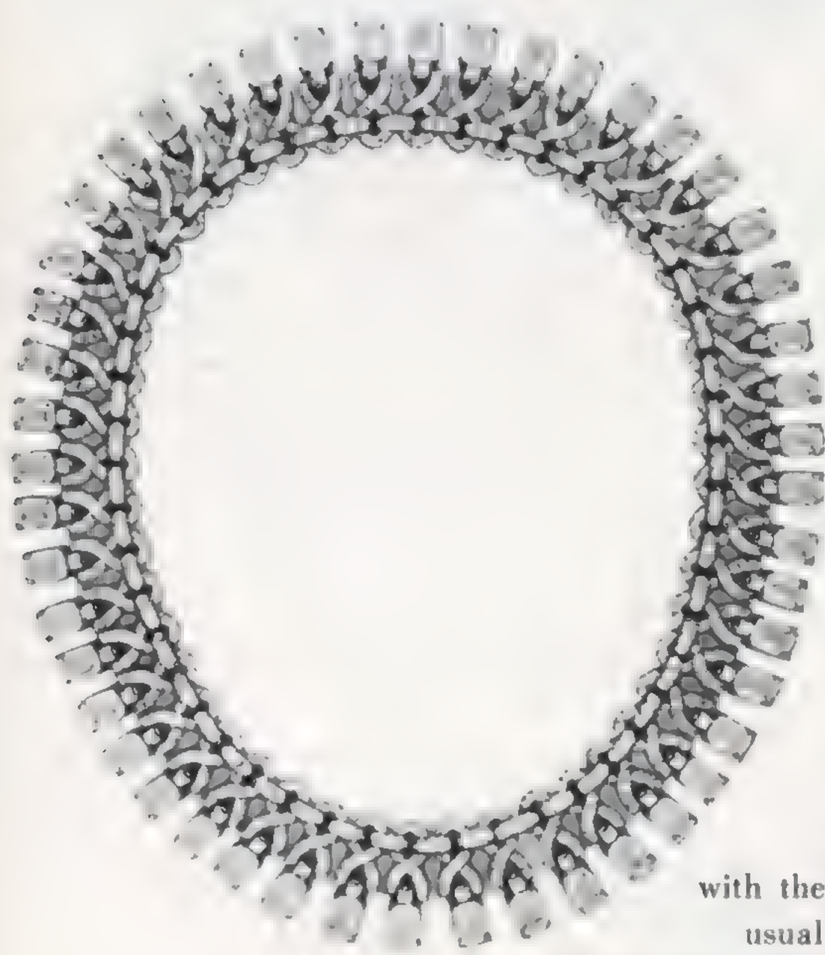
Des Cartes



Neckline necklace of rhinestones
with the delicacy of design and workmanship
usually reserved for The Real Thing.
By Trifari. $100 plus tax; Saks Fifth.

Here, toward-evening shoes in shapes as simple and tailored as if for daytime, the later hour pointed to by rich materials, crêpe de Chine, satin, brocade, by flicks of velvet, slivers of gold kid, a rhinestone spark. Exception: the airy, elaborate shape (5) made up in plain black suède.

1. Gold kid as a pointed appliqué on a pointed slipper of black crêpe de Chine, $47.50; Henri Bendel.
2. Velvet, three bows of it, on a crêpe de Chine shell opera pump by Herbert Levine. $20; Jay Thorpe.
3. Satin opera pump, pleated along the front, the back smooth. By Mademoiselle. $14; Lord & Taylor.
4. Gathered-front satin opera pump, rhinestone "links." By Julianelli. $23; Lord & Taylor; Harzfeld's.
5. Air-spaced evening outline in soot-black suède, by Toni Drake. About $13; Franklin Simon.
6. Closed sandal, Bianchini silk brocade, gathered at the throat. $19; Andrew Geller; The Blum Store.
7. Day shape gone evening-elegant in black crêpe de Chine with a velvet front. To order; I. Miller.

On an exciting new wave-length—
red, red, red—a span of accessories
for evening. A shoe with Spanish
elegance, a Goya-lady's sort of shoe—
red silk, buckled, tapered—to wear
with almost any evening colour.
A handkerchief with the impact
of a jewel. A series of silky-covered
carryalls. And a new perfume
with a ring of brilliance,
an approximation-in-scent of...red.

Left: Lucien Lelong's "Cachet" and cachets—
the first, a new Paris-born perfume;
the second, a series of evening boxes
in silky tie patterns or bright faille.
(In each box, its own treasure—
a flask of perfume, a lipstick.)
The handkerchief, chiffon
with a wide lace border. The clip,
cultured pearls, diamonds, gold.
The shoe, scarlet silk brocade
with rhinestone buckle,
by Delman. All at Bergdorf Goodman;
perfume and boxes, also
Marshall Field; I. Magnin.

EVENING POINTS: SHAPE, COLOUR, DETAIL

HERBERT MATTER

ADRIAN IMPRESSIONS

Gathered here, from Adrian's new
ready-to-wear collection, designs to remember—
some carrying impressions of Adrian's recent
African travels; all keyed to here-and-now;
all marked "Adrian" by their inventiveness.

Left: Tempest silhouette, the single shoulder-ruff
blown high, commotion at the hips,
the skirt swept back from a short sheath
of an underskirt. In garnet silk satin.

Above: Skullcap of black felt
with offshoots of spiralled grosgrain.
This hat and the pronged black velours calot
on the opposite page,
made by Mr. John for Adrian.

All clothes, both pages.
at Gunther-Jaeckel; Marshall Field;
J. W. Robinson.

Top: Forked-tie suit, example of Adrian's suits-with-neckline-news. This, in beige Stroock wool-and-rabbit's-hair.

Above: Cartwheel shoulders, the news of a restaurant suit in black Martin velvet.

Right: Tiger taffeta dress, tiger lamé jacket. Both silks woven for Adrian by Bianchini.

Below: Safe-side born traveller; in wool tweed, black and yellow.

COFFIN

G. B. S., FEMINIST

His heroines—Ann Whitefield, Candida, and Lady Cicely—in the early 1900s first punctured the myth of male superiority

BY FELIX GRENDON

"But, my God, Archer, what women!"

Thus exclaimed Robert Louis Stevenson to William Archer, who had given him George Bernard Shaw's novel, *Cashel Byron's Profession*, in 1888. Stevenson was quick enough to recognize the then unknown Shaw as a born storyteller and first-rate craftsman. But Shaw's portraiture of women flabbergasted him.

Now that Shaw stands beside Plato and Goethe among the world's classics, we forget the pioneer part he played in contriving the New Woman's début, and find it hard to grasp the element of strangeness and audacity that caused the Shavian girl to knock Stevenson off his pins.

Take the case of Lydia Carew, heroine of *Cashel Byron's Profession*, the book Stevenson read. Lydia is a rich girl who flouts social prejudices by following her own instincts and marrying Cashel Byron, the unbeaten Gene Tunney of the prize ring of that day. Such a marriage would not make a modern reader turn a hair. But it shocked Stevenson because, in the 1880's, Lydia was said to have married "beneath" her and, worse still, to have almost unsexed herself by defying the veto of her male relations. As woman was man's inferior, Lydia's defiance of man-made conventions entitled Mr. and Mrs. Grundy to brand her as "unwomanly."

The Victorian conservatives had installed the womanly woman of Stevenson's time in a fleece-lined Doll's House where—so the poets sang—she had nothing to do but to look like the Blessed Damozel and serve her lord and master. In the Doll's House, woman established a new high record for demure sex appeal, and a new low one for brains and stamina. Naturally Stevenson, who believed in the reality of these indoor, hot-house Graces, got a big shock when he met Shaw's outdoor, life-abounding Lydia. No wonder the cry escaped him: "My God, Archer, what women!"

When Ibsen's Nora started a feminist revolution by walking out of her bogus Doll's House, the vast majority of women did not follow her lead but "stayed put," like the famous prisoner of the Bastille. It was not that they were dementedly attached to their prison-homes but that, as Bernard Shaw was quick to point out, there were no homes of any other sort for them to escape to. Even Nora soon found out that every house was more or less a Doll's House. The remedy lay, Shaw insisted, not in a feminist movement to alter the legal status of women only, but in a *humanist* movement to establish the equal social and economic status of all men and women alike.

In full reaction against the nineteenth-century view that woman is mentally inferior to man and sexually created for his express gratification, Shaw wrote *Candida*. This enormously popular play is a variant of the familiar triangle of husband, wife, and lover. But how sublimely Shaw transmutes the sordid clash of three bodies into a poetic drama of three minds and three souls! Three wills too, we might add, remembering how Candida's personality dominates the play.

Candida herself is in no sense an "emancipated" female. Yet, in pursuit of her own ends, she challenges the age-old tradition of masculine overlordship as sharply as Ibsen's Nora or Shaw's own Vivie Warren. Instead of letting herself be tossed helplessly between two rivals for her affections, she calmly takes the field herself and virtually knocks the two male heads together, thereby shaking them free of their idiotic notion that a man rightfully "owns" the woman he loves. The culminating scene is unforgettable. Moved by incorrigible male conceit, both the confident husband and the shy poet-lover request Candida to choose the one she intends to belong to. She proudly replies that she "belongs" first and last to herself. Having made this point unequivocally clear, she offers, not without irony, to give herself to "the weaker of the two." The "weaker" proves to be the bumptious husband and not the shrinking lover. The young poet is quick to divine her meaning. *He* needs Candida less than the husband does because his genius and high purpose give him the inner strength to stand alone.

Observe that Candida, fearless as Sieglinde, would fly away with her Siegmund-poet fast enough, if that were her true destiny. Only it happens that her heart's desire is fixed on home and children and not on a runaway match with Siegmund. In a word, Candida is a daughter of the gods: she does not fight, she conquers. She conquers by virtue of instincts and desires of a naturally high order. And because she is candid, intuitive, and self-reliant, she helps the two men to a deeper self-understanding. The husband discovers that he needs Candida more than she needs him. The poet realizes that his high destiny precludes the pursuit of vulgar happiness. And Candida? Candida learns that her strength is as the strength of ten because her instincts are sure.

The feminist approval of Candida was eclipsed by the diehard rage against Ann Whitefield. The date was 1905 and Queen Victoria had been laid to rest. But England still cherished the illusion that *(Continued on page 190)*

A PARISIAN BARGEE

Afloat under the Concorde Bridge, a tulip garden, an art exhibit, and a Flemish painter's studio.

BY CARESSE CROSBY

If you happen to be in Paris, and happen to cross the River Seine (as you surely will), I suggest you cross from the Tuileries, leaving its fountains and palaces behind you and hugging the left side and traverse the Pont de la Concorde on foot. It will lead you straight to the portals of the Chambre des Députés, but when you are two-thirds of the way across, stop and lean over the historic balustrade and, facing Notre Dame, look down along the left bank of the tidy river flowing beneath you.

Do you see that trim and shipshape barge made fast to the great iron rungs in the walls of the ancient quay? You will surely see her, for she, the privileged of all craft, is always there, occupying the best berth in all of Paris, even though every other yacht and freighter has been ordered away from these immaculately policed waters. Why? Because Frans de Geetere, the Flemish bargee and owner of the *Marie Jeanne*, is a very remarkable man, indeed.

He first came to Paris twenty-nine years ago dragging his barge behind him, and having manœuvered the dykes of Holland and the frontiers of Belgium and the northern waterways of France, he strode into Paris towing his dwelling, with his timid blond bride atop it—he on the footpath, a stout rope about his lean and muscular middle. At twenty-one, with sunburned torso, a crest of wild black curls, and snapping black eyes, Frans was a storybook character and Mai, his Netherlands wife, was as frail and honey-golden as some "*princesse lointaine*." There were two tortoise-shell kittens aboard and a hold stuffed with paintings of flowers and nudes in profusion, for Frans had come to Paris for Art's sweet sake, not to study, because he was already confident and bold, but to compete in the market place with the greatest artists of the day.

During one whole year he had been painting forget-me-nots on coal skuttles in Amsterdam to earn enough to make the trip. Mai's dowry had been the chunky little barge, and her family had packed it with cheeses and cabbages and fruits, but the travellers had been three months on the way and the pussycats were meowing for milk and Frans and Mai were thirsting for the cool beer and juicy produce of France.

Until they reached their goal not one penny was permitted for frivolity. The toll for each lock had to be paid outright and along the wide river reaches they battened onto the long tug-drawn lines of barges paying passage as they went.

Their story, as they told it to me, is as unforgettable as they are. I first met them one morning as they stood hand in hand looking up at the swinging sign of the Black Sun Press that waved from my office window in the rue Cardinale, a street as slim and exotic as themselves; they spoke with a Dutch accent and asked timidly, when I stuck my head out into the sunshine, if they could order some calling cards to be printed. I would have steered them along to a neighbour printer had I not been curious upon whom and why they wished to leave cards.

When Frans sidled into my tiny, low-raftered shop he unpretentiously filled it up, but as soon as he smelled printer's ink, his shyness left him. He had a good black pencil in the pocket of his open shirt and upon the white paper which I proffered him he sketched with such deftness and mastery that I knew him for a man of talent. It was a drawing of their "Galant" craft at anchor at the foot of a long stone stair and behind her rose the lacy spires of the apse of Notre Dame, the statue of Henri IV on his marble steed was glimpsed through a nodding chestnut bough—any Parisian would have known at once the exact location of the barge at the place du Vert Galant—and under this sketch he wrote:

Mai and Frans de Geetere
Artist-painters
Aboard the *Vert Galant*, out of Amsterdam

as intriguing a calling card as I ever saw. I took the order and said I would deliver the cards in person. Frans paid in advance, counting very carefully.

So one September evening a week later, Harry Crosby and I and some friends made our first visit to the barge, carrying the cards with us. We had not warned them that we were coming, but when we descended the long, steep steps from the street and the *Vert Galant* shone through the trees at the water's edge, I could swear that they had set the scene just for us. The lamplight behind the red curtain, Mai with a big bowl of cherries in her lap, and Frans, stripped to the waist and crosslegged outside the port window, playing her a love song on his accordion. Stars were twinkling and the cats were purring, while these two strangers cosily cradled themselves in the very heart of Paris.

When they heard our hallos, Frans jumped to his feet and handed us, on gentle finger tips, across the narrow gangplank to the deck and down to the mellow-lit room where a big oil lamp swung above a centre table and turkey-red divans lined the walls. It was both stark and sumptuous, rather like the owners, and the place cast its spell upon us. A great *bidon* of cider was brought up from the storeroom and we sank into the shadows along the cushioned walls, while the cherries were *(Continued on page 194)*

SPOTLIGHT ON FUN

ABE BURROWS—RADIO AND TELEVISION STAR

ABE BURROWS, whose voice sounds like a tuned-down public-address system slightly out of whack, exhibits that voice these days on both radio and television. Whatever he does, Burrows has a gentle, casual habit of cutting down a little below size the subjects he mocks. His own special madness blows up best on *Breakfast with Burrows* at 9:30 Friday evenings, but he also lightens the stuffiness of Clifton Fadiman and George S. Kaufman on the program *This Is Broadway*, a program that is both broadcast and televised.

LOVE HAPPY, a scrawny movie, far from the wonders of *Horse Feathers*, still has moments of measureless fun, especially when Harpo, with the idiotic tenacity of a horse with blinders, runs in a circle. All Marx Brothers movies have special bits to mark them; this one has Harpo and Chico in a mind-reading sequence that has not only wit but tension.

HARPO MARX IN THE MOVIE, "LOVE HAPPY"

MARGARET RUTHERFORD IN "PASSPORT TO PIMLICO"

COURTESY OF THE MUSEUM OF MODERN ART

"LITTLE FOOL IN A TRANCE, III"—PAUL KLEE PEN DRAWING

"PASSPORT TO PIMLICO," an extraordinarily funny English movie, has the spirit of British independence as hero. It is concerned with the Cockneys of Pimlico who discover that their district land title belongs to the Duke of Burgundy, and that, therefore, they are Burgundians. As one character says: "We always were English and we always will be English. And it's just because we are English that we're sticking out for our right to be Burgundians."

"TIGHT LITTLE ISLAND," another extraordinarily amusing English film, has the same independent spirit. But the story is of a group of islanders, off the coast of Scotland, who take steps when they find themselves barren of whiskey.

"LITTLE FOOL IN A TRANCE, III," a drawing that combines two Paul Klee qualities, wit and tenderness, is part of the great exhibition—much of the material loaned for the first time in this country by the Klee Foundation in Switzerland—that is now travelling to seven museums here. (The exhibition is now in Detroit.)

THE VILLAGERS OF "TIGHT LITTLE ISLAND"

Dessès' kite skirt; the crêpe whipped out at the side and back by stiffening.

Vogue's second report of the collections

PARIS DIRECTIONS

Fashions wing out from one country to another with the speed of light. Or almost. The speed is such (and creative people are such) that many themes occur simultaneously (short, bare evening dresses in Paris; short, bare evening dresses here; short, opulent evening coats in New York and Paris). From the current collections in Paris, the ideas which we believe will take hold in America are these: manipulated skirts that close up their width to a narrow line (shown in our first report, Vogue, September 1). The scissors skirt. Dior's top-width silhouette, sharply belted (again, our first report). The soft shirtwaist look, in heavy crêpe to exaggerate the ample softness. The soft, ample, detailed dress (most prevalent example: Dior's "Mère Michèle," flounced, grey flannel; first report). Slim adhering lines for full evenings; short, bare lines for evening (the skirt a shade shorter than day length). A bulky look to fur coats, cloth coats, jackets. Paulette's abstract hat, "Apple Peel." Calot with cat's ears. Material ideas: stiffened crêpe, wool tulle, textured wool, broadcloth thin as silk, reversible faille.

Dior's famous scissors skirts; satin or velvet blades on broadcloth evening dresses, front or back.
Dress, far left: Hattie Carnegie; Marshall Field.

Dior's moire scissors panels on black wool.
Here: Henri Bendel; I. Magnin; Woodward & Lothrop.

ALL HORST PHOTOGRAPHS—PAGES 136-143—TAKEN AT MAJOR A. J. PARSONS' APARTMENT IN THE HOTEL DE LAMBALLE

PARIS *continued*

Spectacular: the bold, narrow, coiling dress with covered bodice. Siren outline in prim checks. Worn by the Countess Alain de la Falaise, Paquin's evening dress, with shoulder-length chandelier earrings.

HORST

Spectacular: the bold, bare, short evening dress with pailletted bodice, tulle tunic, vamp skirt. Worn with a hat, chandelier earrings. By Jacques Fath, winner of the 1949 Neiman-Marcus fashion award. Dress at Neiman-Marcus.

PARIS: *The bulky coat*

Above: *Dior's double mass of collar, belted wool coat; squared velvet cap.*
Henri Bendel; Marshall Field; Eaton's of Canada.

Opposite page: *Dessès' immense black fox coat, crossed stole-collar; peaked velvet hat.*

Right: *Dior's vast "windmill" coat, Persian lamb stole-collar crossed in a giant X.*

HORST

HORST

PARIS

Short, an event

Above: *Dessès' day-length evening coat, seal-lined ottoman. The hat: a gilded cone. Piguet's smocked pink net ball dress: short, bare, bright; Paulette's velvet cap. Piguet's opulent short domino, cut-velvet on taffeta.*

Long, a tradition

Opposite page: *Pale, sweeping, for a ball. Balmain's ivy-twined white chiffon. Dessès' pink chiffon, twisted with mink. Lanvin's young white organza, sashed in blue and roses;* Henri Bendel.

WOMEN HONOURED

RAWLINGS

MRS. PERLE MESTA

Mrs. Mesta is the new Minister Plenipotentiary from the United States to Luxembourg. (Great powers have ambassadors, small powers, ministers.) For the past twenty-five years in Washington, Mrs. Mesta has been a multi-potent cog in the social life of the Capital's diplomats, politicians, and visiting celebrities. A direct, determined, and easy-mannered woman, Mrs. Mesta has publicly a kind of genius for making parties go, has privately a strong business sense. She ran a large working ranch in Arizona, was the only woman on the board of directors of The Mesta Tool Company, and, during the war, worked hard for Stage-Door Canteen.

MRS. GEORGIA NEESE CLARK

Mrs. Clark is the first woman ever to become Treasurer of the United States, a job which, on a grand scale, compares with that of a bank cashier. The U. S. Mint is one of her primary concerns, and her signature goes on all paper currency. A pretty woman, solidly Midwestern and quick to smile, she has been National Democratic Committee-woman for thirteen years, the president of a small country bank in Richland, Kansas, where she also ran an insurance business, seven farms, and a general store. In her new job in the old-fashioned Treasury Building, Mrs. Clark, with interest and homespun shrewdness, keeps a sure sense of proportion.

MISS ELIZABETH ARDEN

Miss Arden, President of the Elizabeth Arden Sales Corporation, one of the most important firms owned by a woman, was given the honorary degree of Doctor of Laws by Syracuse University last June. In the photograph at the left, she is wearing the purple velvet bands of an L.L.D., and the orange grosgrain-lined hood, the mark of Syracuse, all in recognition of her "energy, creative ability, and genius . . . which helped build the cosmetic industry into one of America's most important business ventures." A pastel-pretty woman whose major interests are her business and her notable racing stables, Miss Arden (in private life Mrs. Elizabeth Graham) has been cited several times for her wartime generosity to the American Theatre Wing, Inc., for her War Fund services.

DOISNEAU

MISS DOROTHY SHAVER

Miss Shaver, President of Lord & Taylor, and the first woman to be head of a $45,000,000 corporation, has been given the honorary degree of Doctor of Laws by Syracuse University and Bates College for her courage, initiative, and common sense in running a great New York department store and its branches. A woman of ranging interests, from art to medicine, Miss Shaver and the store she runs have often stepped out of the pattern of department stores to honour scientists, designers, and national figures through the American Design Awards given out each spring. Miss Shaver has been cited among six business leaders as the "epitome of successful American Enterprise," voted as the outstanding woman in business in 1946 and 1947 by the Associated Press, and given the Horatio Alger Award by the American Schools and Colleges Association.

COLOUR FLASH FOR BLACK

Black with a bolt of colour:
fresh approach to the all-black costume.
Here, a shining gold satin blouse with
a narrow black wool skirt,
the two outlined in jet.
Worn, at highest informal formality
with a Russian broadtail jacket,
as soft, as supple as a silk sweater.
Both Leslie Morris designs.
Hat: black velvet, nebulous feathers.
All, made to order at Bergdorf Goodman.

Above: New jewels with a look of *trompe-l'œil:*
one like a clip, one like a ring, both are earrings;
sizable shapes with an accent on pearls.
Top: Cultured pearls quilted in gold and diamonds;
one inch square. *Below:* Cultured pearls and
sapphires curbed with gold; one inch across.
Both at Bergdorf Goodman.

SHORT BARE EVENING TUNIC

Above: The spreading triple ring (magnified): gold coils with a wedge of diamonds, a ruby.
Top right of the page: Gold and diamond clips, like details from a Persian print; two inches long. Jewels from Cartier.

Full evening dress, day-length, with an even shorter tunic to point up the point. Here, black silk taffeta, standing out over a bare, narrow beam of mauve silk satin. Black velvet evening hat, side-worn, with a spurt of feathers. Dress and hat made to order at Henri Bendel.

Erté

THE BALL DRESS, LONG AND BLUE

GRIGSBY

Right: The sweeping ball dress. Here, its width of skirt marked by full blue satin folds; of gilt-threaded white brocade; the décolletage petal-cuffed; the sleeves no sleeves at all; wrist-length arm coverings worn with blue satin gloves. Made to order in silk satin, by Hattie Carnegie.

The necklaces: Hattie Carnegie's pendant evening shapes. One hung with a large pale blue stone; one, a mesh of rhinestones. Both, of rhinestones set in rhodium.

Opposite page: The narrow-drawn ball dress. Here, on Edwardian lines: tucked, curved bosom, a sudden puff of skirt to break the plumb-line of blue silk satin. The dress, scattered with a delicate, dry-point pattern of embroidery and silver beads, made to order by Sophie, Salon Moderne, Saks Fifth. Diamond and sapphire jewellery from Van Cleef & Arpels.

RAWLINGS

DINNER SUIT; DAY SHAPE

Left: A gem among dinner suits.
Cut as directly as a daytime suit
but cut in deep blue velvet,
rimmed in black silk braid.
The wide collar a gentle way
to stress the shoulder slant.
The sloped closing line marked off
with a kite of buttons.
The skirt as slim as a pole.
Blue velvet hat by Mme. Andrée.
Both made to order
at Bonwit Teller.

Above: The big, collected ring,
compounded of many-coloured, many-shaped stones.
Here (magnified), a mass of yellow
and blue sapphires, diamonds, emeralds,
tourmalines, in gold. Seaman Schepps.

DIOR'S MINK FULLNESS, SHARPLY BELTED

Opposite: His new ample line now told in mink:
soft bulk pulled in by a belt; big high-placed cuffs;
extending pockets. Dior design for Fredrica
in Emba Royal Pastel mutation mink; I. Magnin; Hudson's.

ASH PLYWOOD CHAIR, DESIGNED BY VITTORIANO VIGANO; IN THE WORKROOM OF HIS 18TH-CENTURY PALAZZO. TINTORETTOS, BACK TO BACK, USED AS A SCREEN.

MILAN, DESIGN RENAISSANCE

BY ERNESTO N. ROGERS

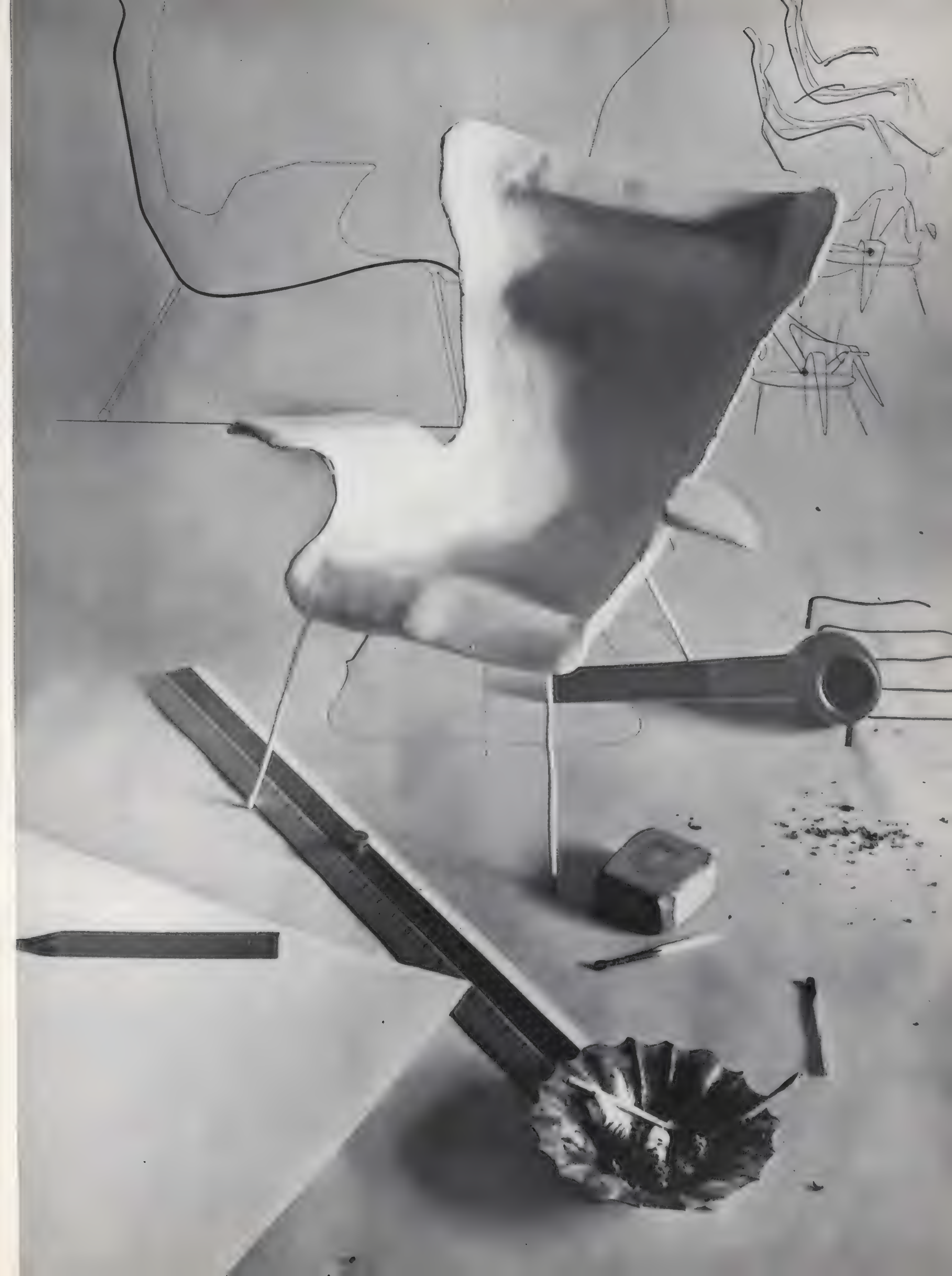
[EDITOR'S NOTE: ERNESTO N. ROGERS, A MEMBER OF THE IMPORTANT MILANESE FIRM OF ARCHITECTS KNOWN AS B.B.P.R., HAS HAD TRIPLE CAREERS. HE HAS LECTURED AT UNIVERSITIES HERE AND ABROAD, WAS THE FORMER EDITOR OF "DOMUS," AND NOW SPENDS PART OF HIS TIME IN CITY PLANNING IN THE ARGENTINE.]

To build a city or a house, to design a chair or a teaspoon are all facets of the same problem. In every case the maker is concerned, in varying degree, with attaining a harmonious balance between utility and beauty. In Italy's Milan, a group of architects are working that way. There are about fifty of them altogether, but a similarity of method and an affinity of tastes among them allow us to consider them as forming something like a School. The objects illustrated here represent the widespread activity not only of their makers, but also of all their fellow craftsmen who are working in the same spiritual climate. Many of these young *(Continued on page 155)*

IRVING PENN STILL-LIFE *(opposite)*: A SCALE MODEL OF A CHAIR ON A DESK IN THE OFFICE OF THE ARCHITECTS, BELGIOJOSO, PERESSUTTI, AND ROGERS.

LODOVICO B. BELGIOJOSO AND ENRICO PERESSUTTI, PARTNERS OF ERNESTO ROGERS IN THE INTERNATIONALLY KNOWN FIRM OF ARCHITECTS CALLED B.B.P.R.

PENN



IGNAZIO GARDELLA IS NOTED FOR TOWN PLANNING, FOR FURNITURE DESIGN—ESPECIALLY FOR AN IRON BOOKCASE. FLEXIBLE MOBILE PIECES NOW IN MASS PRODUCTION, AND ROOMS DESIGNED AS UNITS.

GIOVANNI ROMANO'S LIVING ROOM, WITH ANTIQUE AND CONTEMPORY; TABLE DESIGNED BY ROMANO; SCULPTURES BY MARTINI (*left*) AND FONTANA (*right*); PEASANT CHAIRS FROM THE VILLAGE OF CHIAVARI.

AN OPEN HEARTH PLACED IN THE CENTRE OF THE ROOM TO RADIATE HEAT MORE EFFECTIVELY (AN ITALIAN NATIONAL NEED). DESIGNED BY THE FIRM OF B.B.P.R.

DESIGN RENAISSANCE *continued*

architects have been called upon to take part in the city planning and reconstruction of Milan, but such serious responsibilities do not prevent them from designing in their odd moments a necklace or other pieces of jewellery to be worn by one of the Italian beauties. Every object on which they lay their hands follows a pattern of style. They give free rein to imagination within the bounds of logic but check it when it threatens to spill over into the subconscious or to pine away on the dusty shelves of an archaeologist.

The Renaissance tradition lives on among these Milanese artists for its universal and humanistic vision. But as moderns they have, of course, felt the influence that began with William Morris during the last century and has been carried over by Gropius and other contemporary mas- *(Continued on page 156)*

PENN

FRANCO ALBINI *(above)* MILAN'S MOST FAMOUS ARCHITECT. *Left:* HIS LIVING ROOM WITH HIS EXPERIMENT IN SUSPENSION—A CRYSTAL AND WIRE BOOKCASE, HANDSOME AS A GREAT BRIDGE.

DESIGN RENAISSANCE *continued*

IN COUNT CACCIA DOMINIONI'S ATTIC APARTMENT THE TRESTLE TABLE HE DESIGNED; IN FOREGROUND THE FAMOUS TRIPOLI ARMY CAMP CHAIR.

ters into our own. They have learned, in other words, to observe the minutiae of today. This middle ground can not be held without a struggle and the Milanese architects have trod a stony path to success, preserving at all costs their artistic integrity. In countries where there is no long-standing artistic tradition, modern art has to combat intellectual sluggishness and the lack of background and culture. But in Italy just the opposite is true. There the artist has to cope with deep-seated prejudices, with the fact that people's eyes are accustomed to the styles of the past and they unconsciously compare everything new to a classical example.

Luckily, Milan occupies a midway position between the extremes of ancient and modern. Although it has access to the heritage of Italian culture, it does not offer the same distracting testimony to the past as, say, Florence or Rome, and the rapid tempo of its business and industry spurs it on to vigorous renewal. This may explain the zest with which the architects and designers of the Milanese School have advanced the cause of the modern. The group includes no such pioneers as a Frank Lloyd Wright or a Le Corbusier, but the energy and *esprit de corps* of its members are attracting interest both national and international.

Where furnishings are concerned, Milan occupies a particularly favoured position because of the thousands of skilled workers *(Continued on page 183)*

SIX CONCERNED WITH MASS PRODUCTION OF FURNITURE: *back*, GIOVANNI ROMANO, MARCO ZANUSO, GABRIELE MUCCHI; *front*, MARIO TEVAROTTO, ANNA CASTELLI FERRIERI, EUGENIO GENTILI.

ONE OF THE MANY ATTIC APARTMENTS IN THE CROWDED POST-WAR MILAN; HERE THE APARTMENT OF MARCO ZANUSO; *left*, HIS PRIZE-WINNING TUBULAR CHAIR.

"Of course, darling, a white shirt is always right, but you don't have to wear one all *the time. This tie would be perfect with one of those new pastel shirts."*

COLOUR COMPANY: SHIRT, SUIT, & TIE

Here, to go with three suiting colours, six shirting samples (as a change from everyday white) in pale water-colour tones. All are by Hathaway, of Egyptian cotton broadcloth; Lord & Taylor; Gano-Downs; Lewis & Thos. Saltz. With each group, two bright but discreetly patterned silk neckties to be interchanged at will. *Above, left:* Two silk twill ties by Bachrach. Maroon and grey, $2.50; Rogers Peet. Navy-blue and white tie, $2.50; Lord & Taylor. *Above, right:* Grey-green silk velours tie by Bachrach, $5; Rogers Peet. Checked silk tie by Bianchini, $3.50; Altman; I. Magnin. *Right:* Red and brown silk twill tie, by Bachrach, $2.50; Lord & Taylor. Dotted red silk twill tie, by Bianchini, $3.50; Altman; I. Magnin. All neckties on this page are also at Neiman-Marcus.

Cornflower blue,
a new brightness
for a nightgown;
in nylon tricot
(the pleats in forever),
with a set-in sash,
nylon ribbon, $30.

Shell-beige, pale colour news in
tricot, with net fluting, all nylon;
$15. Both nightgowns, by Vanity Fair;
Lord & Taylor; Frost Bros.;
I. Magnin; Marshall Field.

BLUMENFELD

Above: Mahogany silk satin, mahogany lace; slim-line slip with broad frieze of Alençon-like lace on the bodice, bordering the hem. About $25.

Right: Champagne tone, filmy silk: widely-flowing nightgown with satin ribbon extending shoulders and hem, molding waistline. $25.

Below: Mahogany silk satin petticoat, net at the hem. $15. Lingerie, this page, by Fischer, at Jay Thorpe; I. Magnin; Marshall Field; Hutzler's.

UNEXPECTED COLOURS ARRIVE IN LINGERIE

In lingerie, too, the season's news is colour: deep mahogany, alternate to black and navy blue, for slips, petticoats. A fresh cornflower colour, newest blue in nightgowns. Shell-beige and champagne beige, most recent arrivals in the ivory and écru group, for either the nighttime or daytime shifts.

FOR WOMEN OF ANY AGE (AND NEARLY ANY SIZE)

Herewith, and on the next pages, clothes for those women (between forty and any age you like) who contribute so to the legend of the Good Looking American Woman. *Left:* Grey duvetine town coat, stitched to accentuate the slimly curved waist. Henri Bendel original, $175. Shown with: a small Persian lamb scarf; flat, floppy muff; grey felt (made-to-order) hat; all Henri Bendel. *Right:* A wool suit with a high scooped-out collar and folded-back pockets that give the effect of a peplum. In a black and royal blue check, so tiny that it blends into one colour (10 to 16), $125. Black velours made-to-order hat, designed by Robert Galer; both Jay Thorpe. *Below:* Handsome black calf bag with removable surprise: a separate inner purse (fitted), complete in itself. The whole thing, by Evans, $85 plus tax. Henri Bendel. *Opposite:* Day-with-the-grandson costume: wine-red wool dress with a rayon taffeta top, its own wool jacket. By Fred Greenberg (16 to 42), $135. Taupe feather toque, long beige gloves, sables, cultured pearls, Delman shoes, all, Bergdorf Goodman. Dress and jacket also at Woodward & Lothrop; Hudson's. Well-dressed grandson in a wool tweed coat, by Merry Hull. To order; Altman.

STITCHED SLIMNESS

SCROLL PEPLUM

BAG IN A BAG

NORMAN PARKINSON

NORMAN PARKINSON

GRANDMOTHER'S CHOICE...
HIS CHECKED SUIT

PINCH-WAIST COAT-DRESS

MEN'S-WEAR SUIT

TUCKED TO SHAPE

Above, right: The busier the woman, the more she becomes addicted to the coat dress. Here, a tailored version in black wool-and-rayon ottoman, shaped for the woman five-foot-five or under, a narrow belt urging a narrow waist (sizes 10 to 18), $30. Bloomingdale's. Black velvet toque, beaded, quilled. Made to order at Chanda. *Left:* Two-piece wool jersey dress, tailored like a suit. Stitched tucks, curving the jacket to a pretty diminishment. By Fira Benenson. (10 to 16), $135. Black braid on a navy-blue felt bonnet. Both, Lord & Taylor. *Sharp right:* Suit of men's-wear worsted sharkskin (12½ to 22½). By Isman, $95. Altman; Vandervoort's. The nutria hat (Jacques Fath Design), Lord & Taylor. *Opposite, left:* Past-afternoon dress; black rayon crêpe, diagonally buttoned to a side draped skirt, handsomely touched with velvet. By Larry Aldrich, (12 to 20), $40. Bergdorf Goodman; I. Magnin. Black velvet hat, worn way-on-the-side-of-the-head; $23. Bergdorf Goodman. *Right:* A waistline as small as your own, and looking smaller; hand-knitted midriff on a black wool dress with its own brief jacket, (12 to 16), $155; black velours made-to-order hat; gloves, bag, all, at Henri Bendel. *Photographed:* Young man in a worsted suit by Merry Hull (the only American woman designer to win the 1949 Neiman-Marcus Award for "distinguished service in the field of fashion"). Suit, $30; Altman; Neiman-Marcus.

VELVET TOUCHES

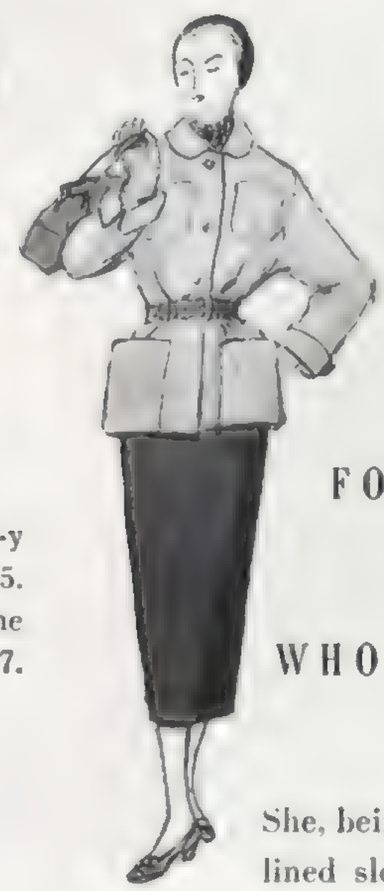
KNIT MIDRIFF

CHANGE-OF-SCENE SUITS

GEORGE PLATT LYNES

On these two pages, four well-constructed, casual suits, ready for a country background, a city street scene, for commuting in between, or for travelling anywhere.
Opposite page, at the top. Petal-collar jacket, straight skirt, by Brigance in blue Hockanum wool; $110. Black velvet Harryson hat, $25. Both, Lord & Taylor. Suit, also Hudson's.
Opposite page, at the bottom. Cape-back jacket, narrow skirt (a wide-top look), in green worsted; cape-lining and blouse, purple worsted jersey. From Adler & Adler's new collection of designs by Bonnie Cashin; about $135. Green hand-crocheted wool cloche, copy of Jacques Fath by Madcaps, $7.50. Both, Saks Fifth. Suit, also Hutzler's; Harzfeld's. Photographed at Belmont Park (autumn racing season, September 19 until October 8).
Above. Cross-country suit, the lines sleek as an airplane's. By Max Levine, in orange and black Milliken worsted, about $70. Striped Echo ascot-tie, $3. Wear-Right white cotton gloves, $3.50. All, Lord & Taylor. Suit, also I. Magnin. Beige felt cloche, $9; Dobbs.
Right. Bold plaid suit, the skirt, pleated; the jacket, smooth, with sloping shoulders, sleeves to push up. By Dorothy Cox, in black-and-white wool, about $70. Black velours side-slanted cloche, by Harryson, $35. Both, Bergdorf Goodman. Suit, also Bonwit Teller, Phila.
Top photograph, opposite page, and all on this page, taken at Tony Sansone Gymnasium.

FASHIONS FOR THE LIFE SHE LEADS



Right: Pocket-y coat. No. 6815. The narrow line of skirt. No. 6577.

SIX PAGES OF VOGUE DESIGNS FOR DRESSMAKING FOR THREE DIFFERENT WAYS OF LIFE. HERE: THE VERY YOUNG WOMAN WHO MAKES A BUDGET A TALENT

She, being very young, has a life as flexible as a streamlined sled. If at one hour of a Friday she is looking through a microscope, a file case, or a cookbook, she may just as well appear a few hours later at a ball. She is a walking definition of "adaptability"; and dresses to wit. So her happy specialty is separates, and there is only one rôle they can't fill for her: nothing but a beautiful ball dress can be a beautiful ball dress. Here, for the importance of even a few important evenings, she won't compromise. Here, if she makes it, has it made, she has the advantage of being able to shape the most magnificent cloth at the least possible cost; of accepting no compromises with weak colour, weak line. A triumph for her is on the opposite page. On any scale, dressmaking is a natural to her bright economy; she is the sort who, by planned pre-arrangement, can call a few clothes a large wardrobe. She could begin with the sketches on this page. Made to do a full day's work, they might read like this. The coat (top of page), a new not-long, as warm as she wishes, in camel's-hair cloth; partnered to a narrow grey flannel skirt. Such a two divide and pair again with a sandy tweed skirt, a beige wool jersey shirt (right). They, in turn, go on to a new formality, worn with one part of the black velveteen suit at the left. The suit itself brings the whole scheme around the clock to cocktails, dinner, and the theatre. *For other views, sizes, et cetera, see page 182.*

Above: Soft raglan shirt. No. 6911. Deeply pleated skirt. No. 6838.

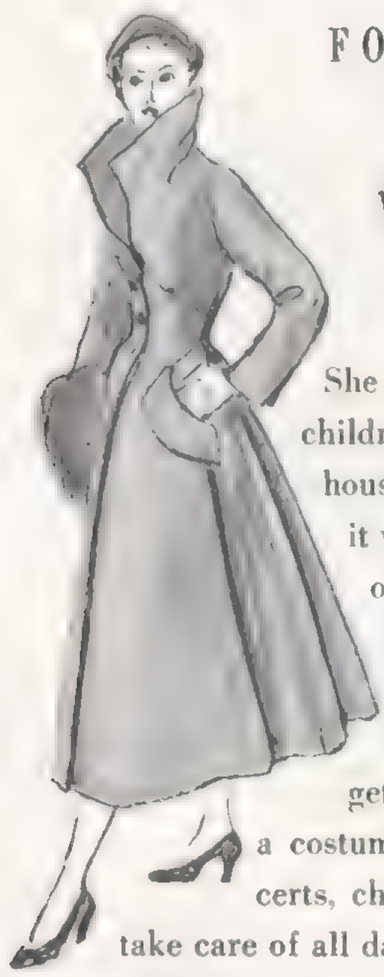
Below: Full but flat-falling skirt; and braid-bound jacket. No. 6836.

Important dress; important colour—one of the deep definite reds that have helped build many a beauty's reputation *as* a beauty. To make or have made, the dress opposite, here in supple-bodied silk serge. Couturier No. 525. Background: Terrace Room, Hotel Plaza.

NORMAN PARKINSON

FASHIONS FOR THE LIFE SHE LEADS *continued*

FOUR VOGUE DESIGNS FOR DRESSMAKING FOR A YOUNG WOMAN WITH A FULL SCHEDULE, A CITY LIFE.



She can afford herself a crowded calendar. Her children are at school every day until three; her house has been well-ordered long enough to run, it would seem, on momentum. The special woman of this page likes choosing her own dress lines, cloths, cutting them to her own exact shape. So: once or twice a year she and her dressmaker (perhaps she and herself) get together and scheme up a season's wardrobe around a costume that will manage lectures, luncheons, concerts, christenings, and committee meetings; that will take care of all day in many places. The bead is on an excellent suit, city-shaped. Our candidate on the opposite page makes an out-and-out point of narrowness; of black velvet set against brown tweed; of brown doing the work of black. If she makes this suit the hub of her wardrobe, she makes it, too, the hub of her colour plans. Next? Her coat. In this case? A fitted urban line; the exactness of the fit is a make-to-private-order virtue. This one has a past-noon air; becomes more casual with the collar down, a filling of scarf; might well be black; might this year be news in taupe. Her cocktail dress, a paler taupe. She, being no frivolous lady, spent a good while deciding about it, but, once decided, has stayed absolutely sure of this, her formula: an important cloth (satin), a rich colour (taupe), the purest line (as in the sketch at the right). Then, she knows she wants a dress she can slip on of a morning, any morning, with the least of trouble, the most of assured finish. Witness the dress at left. She sees it told in thin, flat tweed or in heathery wool jersey; chooses, if wool jersey, a firm suiting-weight to hold the tailored line. Thinks of it in mixed browns, or smoky purple, to fall in with her colour plan. *Other views, sizes, et cetera, on page 182*

Above: Coat that's a complimentary copy of the figure. Couturier No. 490.

Below: A narrow shirtwaist dress, squared-away pockets. No. S-4039.

Above: Simple lines could take a splendid cloth. Couturier No. 516.

The suit, *opposite page*, that starts the whole matter of *this* woman's wardrobe. Current points: velvet with tweed; a die-straight narrow skirt. Point to enjoy: skirt pockets just showing below the jacket edge. Design No. S-4040. Photographed at The Cloisters.

NORMAN PARKINSON

FASHIONS FOR THE LIFE SHE LEADS *continued*

VOGUE'S DESIGNS FOR DRESSMAKING FOR THE WOMAN WITH YEARS OF EXPERIENCE IN PLANNING HER OWN CLOTHES.

Fitted coat with collar pattern, Vogue Couturier Design No. 523.

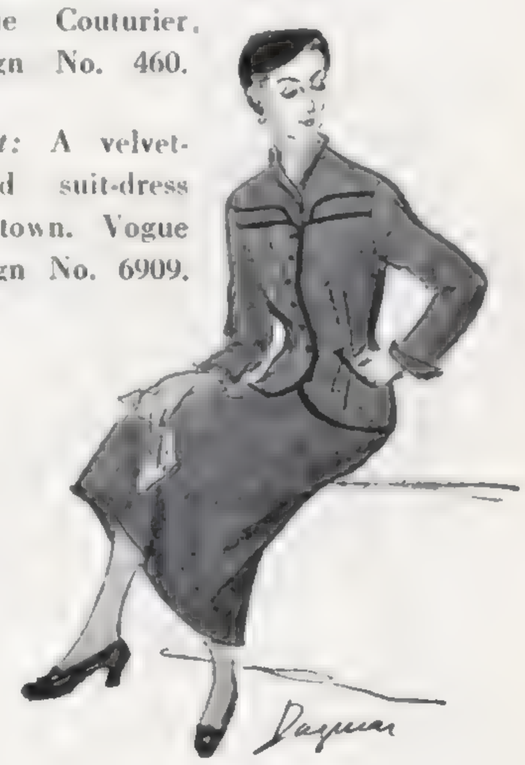
Below: Long-line brocade dinner dress. Vogue Design No. 6770.

She is a woman who is in control of her clock. She doesn't fall into time-traps any more, because she knows how long everything takes (in hours and units of energy), from arranging a big wedding, to sewing on a shoulder strap, to erasing the exhaustion of a long trip—and she rations accordingly. She entertains frequently—and at home. The afternoon dress is important to her. She knows clothes backwards and forwards. Chiefly she knows the woman she's dressing, and so never makes the expensive mistake of dressing someone else. She bullies her good little dressmaker (amiably) out of any tendencies towards a loving-hands flurry of "detail." For this autumn, she might choose these five costumes, and keep them in perpetual motion. The dress opposite could be the keystone of a mature wardrobe. The important daytime dress for teas, cocktails, big luncheons, for matinées, afternoon committee meetings, or the visit of an old beau.

Above: A coat which is everything she likes a town coat to be: lightly fitted, slightly flared, of navy-blue wool (with a bloom on it) with beautiful emphasis on the great shawl collar (from an old coat, or made up by a little furrier) of mink, or beaver. *Right:* Dress to wear almost any day (and a born week-ender) of thin, thin tweed in a plum and grey mixture. Narrowly cut, it is easy through the diaphragm, has a back panel, kimono sleeves. *Left:* Dinner dress of silver-blue brocaded satin, with tall, thin, elegant lines, and a neckline to fill in with pearls or, alternately, close high with a chiffon scarf, an oversized rose, brief, easy sleeves. *Lower right:* Suit-dress that goes everywhere a suit does, but fits slimly as a dress, and slips easily under a fitted coat. This one, quietly shaped of plum wool, is bound in black velvet, and prettiest worn with a pale blue or mauve-pink chiffon scarf, a velvet toque.

Above: City-country tweed dress. Vogue Couturier Design No. 460.

Right: A velvet-bound suit-dress for town. Vogue Design No. 6909.



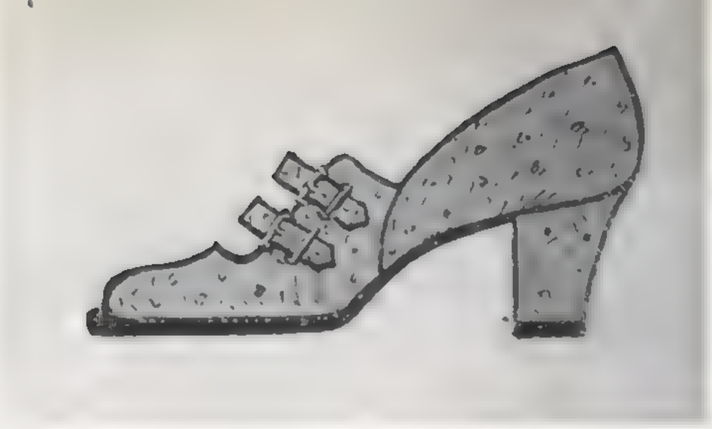
Tea in the library *(opposite)*, the hostess wearing a navy-blue faille dress, its willow-line flared by the floating back apron, lifted by the wing collar that dips fore and aft. Vogue Couturier Design No. 522. Photographed in Sara Hunter Kelly's New York house.

NORMAN PARKINSON

THE CASUAL COAT, CITY-SLANTED

On these two pages: the new equivalents of the classic casual coat, sturdy as ever but softened and made handsome for town by their gentle shoulders, puffy fur collars, by necklines (and lines in general) that are frankly urban. *Above, left:* Sunburst tucks round the shoulders of a coat belted throat and waist. Tailored by Brittany in Stroock cashmere-and-wool. About $155. Saks Fifth; Jordan Marsh. *Above:* Spreading shawl collar (it can be curved over your ears) on a wool straight coat by Harry Williams Ltd. $100. Saks Fifth; L. S. Ayres. Brown calf bag; Mark Cross. *Below, left:* Baby-cape-collar of beaver, on a pale beige wool fleece coat with quiet-falling lines. By Shagmoor, $100. Bloomingdale's; Filene's. Beige felt helmet, Mr. John. *Opposite:* Shower of pale lynx-dyed fox smothering the shoulders of a wool tweed coat. Made for Carolyn Modes by Shipman & Baker. About $120. Arnold Constable; Mandel Bros.; A. Harris. Red hat; from John Frederics.

GEORGE PLATT LYNES



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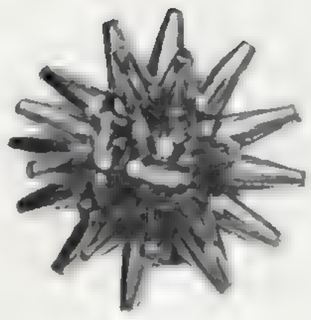

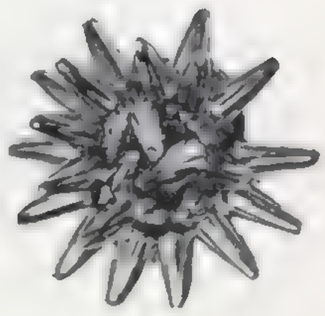

NEW SHOES, SOFTLY TAILORED

6

DRAWINGS BY DAGMAR

Basis for autumn fashions: city shoes low and high, tailored with a light touch.
1. Flat-heel, soft-toe shoe of brown alligator pieces, neatly tailored, with a curved throatline, calfskin lacings and tie. A Millerkin shoe. $22; I. Miller. Stocking, 20-denier nylon, elasticized at the top. Vanity Fair. $1.75; Altman.
2. Ostrich-patterned calfskin shoe, twice strapped, buckled. $17; Walk-Over.
3. Latticed suède opera pump. By Foot Delight. $13; at Foot Rest, West 34th.
4. Walking shoe, red calfskin with a little black bow. About $17; Florsheim.
5. Calfskin walking shoe, red; a flyaway strap at the side, and a black dot of a button. By Paradise. About $13; at Foot Saver, West 34th; Garfinckel's.
6. Bronze kid afternoon shoe, a bow at the strap. By Valley. $19; Milgrim.
Bright tailored touch: gold-plated earrings by Monet. $7.50 plus tax. Altman.

Her skilled, beautiful riding has brought Mrs. Ryan high honors. She leads in another talent —her way of always looking especially smart and charming.

Mrs. Allan A. Ryan

The Special Magic of her Inner Self glows through her lovely, expressive face

Mrs. Ryan's charming, sensitive face has a lovely way of showing you delightful pictures of her vivid self. Small wonder so many doors and hearts open wide for her everywhere she goes.

Your face, too, is constantly telling what *You* are! It is the You that others see first —and remember best. Do help it to look *always lovely* and bright, and beckoning. Then, your own Inner Magic can glow through it joyously for everyone to see.

That hidden, magic self within you — can transform your world

Does that wished-for-woman you'd like to be seem tantalizingly out of reach? She shouldn't! Every woman has the power to *change* herself, be lovelier.

A wonderful force within *You* can help you. It grows out of the close *interrelation* of your *Inner Self* and your *Outer Self* and the power of each to change the other.

You sense this force in the confidence you give out when you *look your loveliest.* You also know its feeling of inferiority, when you are *not* at your best. It is the reason why those special daily attentions that add to your *outer loveliness* can make so much difference to *You*—and to all who see you!

"Outside-Inside" Face Treatment

Your face depends on *you* to make its loveliness come true. You'll find Pond's "Outside-Inside" Face Treatment has a wonderful way of giving skin a *cleanness* and *freshness* other people notice. *Always* at bedtime (for day cleansings, too) *cream your face* this special way. *Do it like this:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This light, fluffy cream will soften, sweep dirt, make-up from pore openings. Tissue off well.

Cream Rinse—swirl on a second, soft Pond's creaming. This *rinses* off last traces of dirt, leaves skin lubricated, *immaculate.* Tissue off again.

Cold Stimulation—a tonic cold water splash.

This "Outside-Inside" Face Treatment acts on *both* sides of your skin—*From the Outside* —Pond's Cold Cream softens, sweeps away dulling dirt, old make-up, as you massage. *From the Inside*—every step of this treatment stimulates circulation.

Mrs. Ryan says: "I find it a *delightful* beauty routine—Pond's is the finest quality face cream that anyone can ask for."

Remember—*it is not vanity* to develop the beauty of your face. When you *look lovely* it has a magic way of rippling out to all who see you. It adds both to *your* happiness and to *theirs.* It brings the *Inner You* closer to others.

YOUR FACE IS WHAT YOU MAKE IT—Care for it this Pond's way. Get a *big* jar of Pond's Cold Cream, today.

follow the sun to france

for winter sports —from Alps to Pyrenees

Come where the snow is deep and dependable, where the sun is warm. Where there's life and fun and gayety with pleasant companionship. From Alps to Vosges, to Auvergne and the Pyrenees, equipment is good, hotels and food excellent...

for winter relaxation —the Riviera

Laze away your winter holiday on the famous Côte d'Azur of France—the gayest place on earth! There smart people from world's ends gather for the sun and fun. It has *everything!*

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DISCOVERIES IN BEAUTY

If your hair is just a shade longer at the back and you plan to keep it that way, Mr. Charles, at Werner of Switzerland (608 Fifth Avenue), can do the softest kind of hair sculpture, viz. above—more swirls than curls, a prettier all-over silhouette.

Concentrate on side interest if your hair is shingled at the back (an on-into-winter coiffure fashion, we think). One way: with Caesar's forward-looking whirlpools that cover the ears, lying flat and flatteringly close to the face. Mr. Caesar is at 431 Fifth.

DRAWINGS BY DE MARSAN

You might take back to college this smoothest, surest foil for a brush. Mr. Guro's coiffure, shown here coming and going, has a soft, dove-tail finish at the back—faces forward in front, still soft, still casual, still neat. The Guro Salon is at 54 West 56th Street.

Every Age can be Beautiful

...THAT'S ELIZABETH ARDEN MAGIC!

Elizabeth Arden, as no one else, captures the pure essence of a woman's loveliness—that gentler beauty . . . that exquisitely cared-for look. No single preparation alone accomplishes this. It is a composite blend of inimitable creams and precious fresheners, untiringly used in this famous routine.

FOR NORMAL SKINS:

CLEANSE with Ardena Cleansing Cream 1.00, 2.00, 3.00, 6.00 plus Ardena Skin Lotion 1.00, 2.25, 4.00, 9.50, the perfected cleansing method.

REFRESH with softening, brightening Skin Lotion.

SMOOTH with soft Ardena Velva Cream . . . leaves the skin fine-textured . . . 1.00, 2.00, 3.00.

MAKE-UP: Pat-a-Crème foundation . . . 1.25, 2.00. Rouge (cream or dry) . . . 1.50. Illusion Face Powder, 1.50, 2.00, 3.25. Lipsticks, 1.00, 1.50, 2.50. Eye Shado . . . 1.50. Foolpruf Undercoat . . . .75. Nail Lacquer . . . . . 1.00.

FOR MATURE SKINS:

CLEANSE with Ardena Cleansing Cream combined with Ardena Skin Lotion.

REFRESH with Ardena Special Astringent. Pat firmly . . . . . 2.25, 4.00, 10.00.

SMOOTH with Ardena Perfection Cream. Pat, to relieve that tired, tense look . . 3.25 to 18.00. Electric Patter (trial size Perfection Cream) 7.50.

MAKE-UP: Pat-a-Crème 1.25, 2.00 or All-Day Foundation . . . 1.25. Rouge (cream or dry) 1.50. Illusion Face Powder . . . 1.50, 2.00, 3.25. Lipsticks . . 1.00, 1.50, 2.50. Eye Shado . . 1.50. Foolpruf Undercoat . . . .75. Nail Lacquer . . . 1.00.

FOR YOUNG SKINS:

CLEANSE with Ardena Fluffy Cleansing Cream, created especially for young skins . . . 1.00 to 6.00.

REFRESH with soothing Ardena Skin Lotion.

SMOOTH with Ardena Velva Cream, 1.00 to 3.00.

MAKE-UP: Pat-a-Crème 1.25, 2.00 or Featherlight Foundation . . . 1.00. Illusion Face Powder . . 1.50, 2.00, 3.25. Lipsticks . . 1.00, 1.50, 2.50. Foolpruf Undercoat . . . .75. Nail Lacquer . . . 1.00.

The new, young Schoolhouse Red is but one of a beautiful and varied range of colors.

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Necklace **$30**, Bracelet **$30**, Pin **$25**, Earrings **$25** pr. Plus 20% tax.

At better department stores and jewelers.

MAZER BROS., INC., 20 West 33rd Street, New York 1

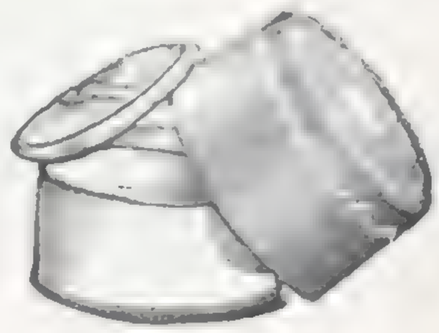
DISCOVERIES IN BEAUTY:

Gossamer-sheer nightgown in white nylon. Little-girl pale blue ribbon sash below a delicately smocked bodice. By Chevette. $23; Bonwit Teller.

Fragile shirred nylon net insets band this blue rayon crêpe gown. By Textron. $7; Best's.

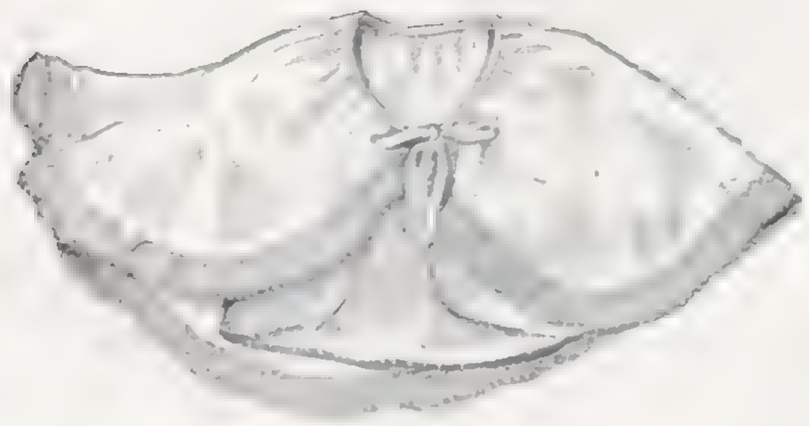
ESTABLISHED here: a cool, fragile mood (predominantly blue, if you close your eyes and see in colour) that could follow you to your bath with Gourielli's "Something Blue" bath accessories. That could be a part of a bride's lingerie wardrobe; the nightgowns, slip, and bed jacket are nylon. (Mild soap flakes and the pressure of the hand will restore them quickly.)

The Something Blue Bath treasures shown here: Sachet Bath Powder, Bath Perfume (highly-concentrated and long lingering), Eau de Parfum and Sachet Garter, a fragile fluffy mingling of lace, scent and flowers, are quickly taking their places as gifts of extraordinary charm and should be seen in the magnificent Gourielli Salon at 16 East 55th Street. The lace-and-tuck filagreed lingerie in varying tones and amounts of blue have already made a place for themselves; where there is more taste than time, and of course, where travel is concerned.



Gourielli's "Something Blue" Sachet Bath Powder, in a crest-top, splash-proof bottom, box. Smooth-textured powder—sweet scent.

SOMETHING BLUE



Blue nylon and lace bed jacket, bow-tied. By Van Raalte. $9; Saks Fifth Avenue.

For your lingerie— Gourielli's lace-garter sachet.

Left: *Something Blue Bath Perfume, a high concentration of the flower bouquet fragrance.*
Right: *Eau de Parfum for after-bath splashing.*

Cut-out band on a blue nylon crêpe slip, by Faris. $13; Saks Fifth.

DRAWINGS BY DE MARSAN

Just look what Arnold has done with calf... choice calf supple as chamois! Reversed it to show its velvet side... polished it to a brilliant glow... added the last smart touch of a leather heel.

All so right with your fall tweeds!

M. N. Arnold Shoe Company, So. Weymouth 90, Mass.

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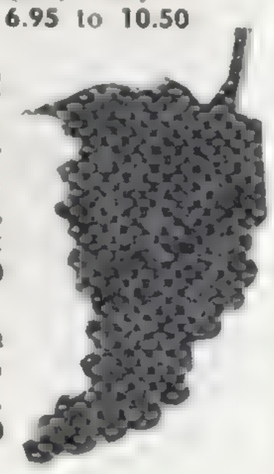
GLOVE GRIP COMFORT

Botany's Famous Woolens in weaves and colors for every need. Included are: Botany flannel in street and pastel shades; high-quality "Gabartwill"; "Garfield" flannel in twelve lovely colors for robes, dresses, skirts, suits. All 100% virgin wool, all sponged and ready to sew. 54 inches wide. Yard, **2.95** to **5.95**

Milliken's Wool Crepe—an ideal fabric for sheer, yet warm, fall and winter dresses. Over 18 beautiful colors. 100% wool. 54 inches wide. Yard, **3.75**

Forstmann's Famous Woolens—"Junita," a new dress weight; "Mirroleen" and "Charmeen," two outstanding gabardines; "Traverseen," a light-weight broadcloth for dresses; "Duvella," a heavier weight broadcloth for suits and coats; "Duva," a velour-type weave for fashionable fall and winter coats. Newest fashion shades as well as rich, deep black. All 100% virgin wool, sponged, ready to sew. 54 inches. Yard, **6.95** to **10.50**



Imported French Woolens in exclusive shades, many dyed to our order. "Peau-de-Peche," a velour-type coating; "Twilight Eve," a light novelty wool dress crepe with pinpoint white dots on black, navy and brown grounds; authentic clan plaids in dress weights; French flannel, both light and dark shades in washable colors; Seydoux crepe, 100% virgin worsted. 54 inches. Yard, **4.95** to **8.50**

"Sag-No-Mor" Jersey—a fashion highlight for fall. Plain shades, also ombré stripe effects with duotone colors to match. 100% zephyr worsted. 54 inches. Plain colors. Yard, **2.95**. Ombré stripes and duotone colors. Yard, **3.50**

"Viyella Flannel" in a wonderful selection of pastels and dark shades, stripes, checks, novelty plaids, small flowered designs and over 13 authentic tartan plaids. All washable and perfect for children's dresses, sports clothes, men's shirts, skirts and dresses. 55% virgin wool and 45% cotton. 36 inches wide. Plain colors, yard, **2.50**. Novelty weaves and tartans, yard, **2.95** and **3.50**

Donegal-Type Wool Tweeds from Cerey mills. Very smart this year for suit, skirt, coat or jacket. 100% wool. 54 inches wide. Yard, **5.50** to **6.95**

Imported Wool Challis in exciting designs and colors. Small designs for night gowns, bed jackets and children's dresses as well as larger designs for blouses and dresses. 36 inches wide. Yard, **3.95**

Luxurious Fabrics for after five o'clock. Bianchini's "Jacquard Carasol," all silk; Onondaga's yarn-dyed rayon "Fascinees"; Ducharne's silk and rayon "Damas." All new weaves for beautiful evening or cocktail dresses. 36 inches and 48 inches wide. Yard, **6.95** to **26.50**

Pure Silk Crepes in a wide array of weaves. Failles, Rocco and canton weaves, flat crepes, lingerie crepes, lovely satin crepes. Rich textures in the latest colors for fall and winter. 39 inches wide. Yard, **2.95** to **8.95**

Silk Taffeta to rustle softly about you! Here are fashion colors in a top fashion fabric. Of course, we have black and navy too. 39 inches and 50 inches wide. Yard, **5.50** to **12.50**

New Rayon Crepes for all occasions. Failles; soft, mossy weaves; rich, dull "Madona" crepe; shimmering rayon satin and "Dragon" satin with a high lustre face, canton back. 39 inches. Yard, **2.00** to **3.50**

Yarn-Dyed Rayon Taffetas from Oneida in many colors and effects. Plain colors, iridescents, stripes and plaids in many new and exciting shades. 39 inches wide. Yard, **2.95** to **3.95**

Velveteen in glowing jewel tones. Choose from blue, green, wine, red, brown, tan, also deep, sooty black. All cotton. 36 in. wide. Yard, **3.50**

Rich Velvets in the newest colors. Crush-resistant rayon velvet, nylon velvet, silk and rayon velvet, and all-silk, stiff Lyons-type. 39 inches wide. Yard, **2.50** to **15.50**

Pure Silk Chiffon in over thirty colors. 42 inches. Yard, **2.95**

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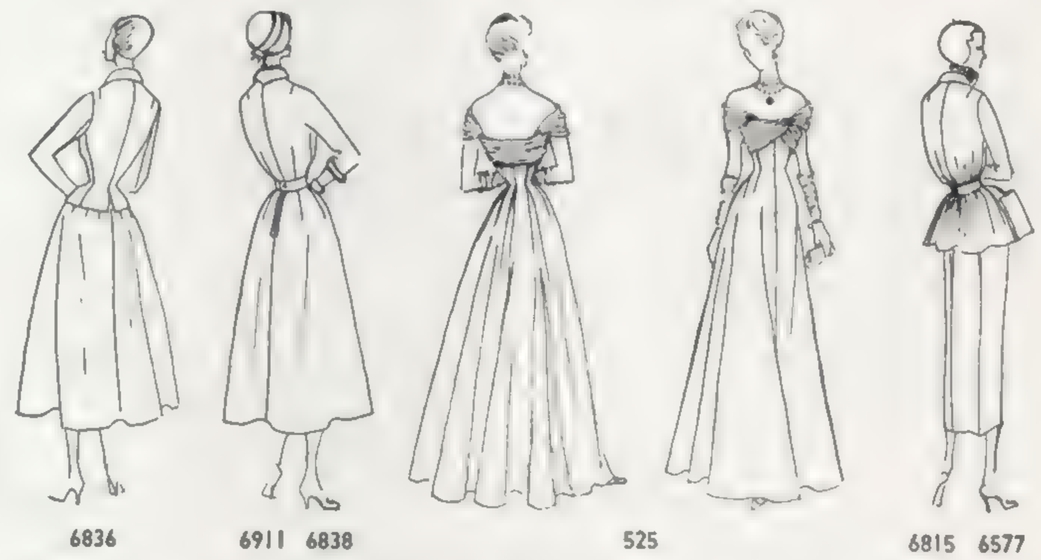
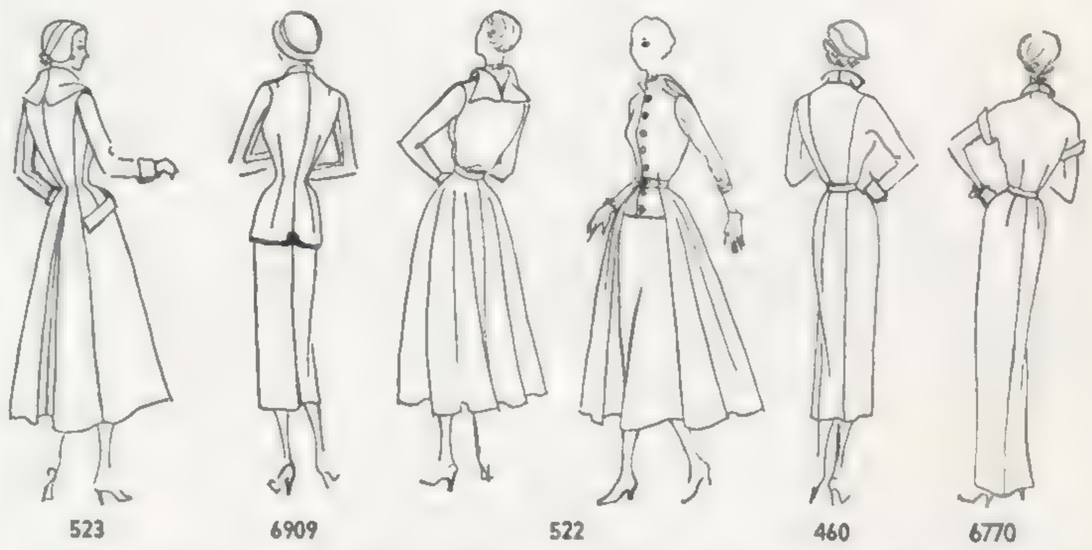
DESIGNS FOR DRESSMAKING

(Other views of designs on pages 168-173)



6836: Sizes 12 to 18 (30 to 36). 5⅛ yds. 35" material with nap; 75c.
6911: Sizes 12 to 20 (30 to 38). Takes 1⅝ yds. of 54" material; 50c.
6838: Waist-sizes 24 to 30. Design calls for 2¼ yds. 54" material; 50c.
Couturier No. 525: Sizes 12 to 20 (30 to 38). Made here in Bianchini silk serge with Talon Seam-Thin zipper. Of 5⅝ yds. 50" material. $2.
6815: Sizes 12 to 20 (30 to 38). Made of 2⅛ yds. 54" material; 60c.
6577: "Easy-to-Make." Sizes 24 to 32. Of 1⅛ yds. of 54" material; 40c

Couturier Design No. 490: Fitted coat with a wide skirt, becoming waistline. In sizes 12 to 20 (30 to 38). Takes 3½ yds. 54" material; $2.
S-4040: Narrow suit, tailored for this issue in brown Juilliard wool tweed. Sizes 12 to 20 (30 to 38). Calls for 3 yds. of 54" material; $1.
Couturier Design No. 516: Dress with deep panel pleats in a wide skirt. Sizes 12 to 20 (30 to 38). To make from 4⅜ yds. 42" material; $2.
S-4039: Sizes 12 to 20 (30 to 38). Takes 2½ yds. 54" material; $1.



Couturier Design No. 523: Fitted coat with shawl collar, fullness pleated in. Sizes 12 to 20 (30 to 38). Requires 4½ yds. 54" material; $2.
6909: Sizes 12 to 20 (30 to 42). Takes 2⅞ yds. 54" material; 75c
Couturier Design No. 522: Dress with a flying panel, back-turned collar. Sizes 12 to 20 (30 to 38). Requires 5⅛ yds. 39" material; $2.
Couturier 460: Sizes 12 to 20 (30 to 38). 2⅞ yds. 54" material; $2.
6770: Sizes 12 to 20 (30 to 38). Takes 4⅛ yds. of 39" material; 60c.

All yardage requirements listed refer to size 16

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DESIGN RENAISSANCE

(Continued from page 156)

employed in the factories of the surrounding Brianza region. These factories have a productive and technical capacity the equal of any in Europe, but their designs are often lacking in taste and out of date. The contrast between their potentialities and their achievements spurred architects on to enlist the existing factory organization in the cause of modern ideals. It was and still is a process of mingled argument and persuasion. The architects accused the technicians of being old-fashioned and tasteless, and the latter retorted that in the field of practical techniques and economy of production the young theorists had everything to learn. Gradually, however, working partnerships were formed and modern and artistically designed models found expert execution.

For the past twenty years a typically Milanese institution, the "Triennial" international exposition of decorative and industrial arts and modern architecture, has been the battleground where the two opposing trends have clashed. The organizers had long wished to fit the activities of artists and architects into the exhibitions of technical craftsmanship but they did not set up high enough æsthetic standards or subjects for competition. Finally, in 1947, the progressive forces brought their weight to bear, and that year's exposition, if we make allowance for some imperfections, made a serious statement of modern themes, from the spoon to the city.

Skilled workers saw convincing illustrations of the architects' theories and from their practical building experience the architects came to appreciate the know-how of the man with the tools. The furniture designed by the Milanese group has gained ease and flexibility as well as concrete and practical quality. This goes deeper than mere surface polish, because it is the fruit of a conscious alliance of usefulness and beauty.

In the lamentable times of Fascist autocracy, or economic self-sufficiency, architects had almost completely to give up the use of iron and steel. Making a virtue of necessity they bent all their inventive powers to finding new uses for wood. Out of this period have come many interesting experiments and a multitude of new forms to enrich the orchestration of their compositions. Because these forms were softer and more rounded, the conservative section of public opinion jumped to the gratifying conclusion that they had abandoned metal as too crude, cold and inhuman and were turning the clock back to a less severe manner.

Many prejudices with which the modern movement met at its beginnings have now been overcome. And this means prejudices on the artists' part as well as on that of the general public. Starting out from diametrically opposite points of view, for a long time they managed between them to curb the inventive spirit. To those who wished to keep the classical pattern, iron and steel were anathema, and vice versa. Then, quite naturally, as the artists' theories matured, they gained technical ability, and increasing numbers of them are now able to manipulate the complex instruments of today. With the return of political normalcy Italian architects are free to use iron, steel or wood as circumstances demand.

It is characteristic of Italian furnishing and decoration not only to use a variety of materials but also daringly to set one style beside another. No self-respecting architect or decorator will waste his time designing imitations, but many have done interiors in which their own works harmonize with authentic antiques. This mingling of old and new, so typical of Italian domestic architecture, arises not from any preconceived ideas of the architect but from the occasions that have spontaneously opened up before him. It is usual in Italy to fit new furnishings into old palaces or build modern villas in which to house antiques.

And who do our young Milanese architects have for their clients? There was an old Count in Milan who used to say: "The outside of the house is for ignoramuses; the inside is what betrays the ownership of a gentleman." On this point our young architects do not agree. Their wide vision, which embraces everything from a spoon to a city, admits of no such contradiction. Moreover, they aspire to build not only for a privileged class but for as large a part as possible of the public. For this reason, as has been said before, unusual features of decoration have the same purpose as racing cars; besides their intrinsic value they sum up a number of experimental designs that will eventually go into mass production.

There are signs in the air that the inventive talent of Milanese decorators, who have given ample proof of both their taste and technical ability, will some day create a new, typically Italian product as internationally known as the fifteenth-century Savonarola chair, ready to compete in the mass market with the best work of Eames, Aalto, and Saarinen.

(TRANSLATED BY FRANCES FRENAYE)

D.P.'S—WE NEED THEM

DEPARTMENT stores throughout the country recently have been showing samples of "D.P. craft." They are not for sale. They make a point that —we need their makers.

One of the biggest cotton growers in the United States recently imported sixty Hungarian farmers to work his vast Mississippi acreage. These are a meagre handful of the 660,000 Displaced Persons eligible for emigration still in Western Europe.

The clearing house and information centre for the 52 D.P. agencies—Lutheran, Mennonite, Jewish, Catholic, etc.—is the American Council of Voluntary Agencies at 130 East 23rd Street, New York, N. Y.

1. Closed sandal of black suède, a criss-cross of straps above the vamp-shell. By Carmelletes. $10; Arnold Constable.
2. Square-toe shoe of brown calfskin, a fold of the same at the throat. By Foot Saver. $17; Rich's, Washington, D. C.
3. Opera pump, sleek and clean in line, made of shining brown lizard skin. A Troylings shoe. $16 at Franklin Simon.
4. One of the new asymmetrical shoes, in calfskin, side-laced. By Marquise. $13; Kline's, St. Louis; Lipman-Wolfe.
5. Close-to-the-ground shoe of tan calf with a fringed tongue, an easy, casual air. Made by Spalding. $8 at Saks 34th.

6. Wishbone strap, a neat twist, buckled, on a closed sandal of black suède. By Rhythm Step. $13; Altman.
7. The returning Oxford tie, here, suède with square toe, built-up leather heel. By Johansen. $13; Arnold Constable.
8. Sturdy all-day-long shoe of tan calfskin with thin rows of stitching. By College Bred. $15; Abraham & Straus.
9. Familiar shape, the instep strap shoe, a low strap added at the throat. By Tweedies, in calf. $14; at Florsheim.
10. The infallible opera pump, here in brown suède bound around with grosgrain. By Peacock. $15; Mary Lewis.

Hansen Gloves

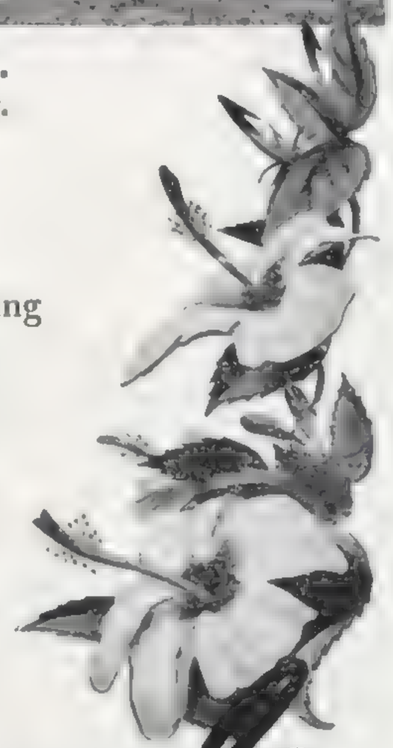
Cuffed fashions that give piquant grace and drama to every flick of your wrist . . . "Confetti," sprinkled with French knots, and "Overture," smoothly curved and gathered. Each hand-detailed, made of fine Hansuede double-woven cotton that wears beautifully. About $3 at your favorite glove counter.

This is the Moment...

This is sheer joy...as blue water refreshes you...friendly sun caresses you.

This is peace...living leisurely, graciously in a fine hotel or cottage.

This is living...brilliant colours of sea, sky, flowers... the moonlit night and music borne on the scented air.



Hours so bright with sunshine...so dazzling with colour...so filled with living...you want to shout with joy. And the magic nights you want to last forever...music and the scent of flowers in the air...dancing figures in the silvery moonlight. This is what you longed for...this day...this night...in Bermuda.

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AUTUMN SHOE VARIETY

(Continued)

1. Pointed vamp-flap, folded back and buttoned, on a black calfskin shoe that dips at the sides. By Paramount. $11. Ready late in September at Saks 34th.
2. City-walker of polished black calfskin with a narrow strap, narrow perforated bands that make a ladder up the front, cross the sides. By Tru-Poise. $16. Ready late in September at Selby.
3. Afternoon shoe of black suède with a curving band of suède filigree. By Rice-O'Neill. $17. At Bloomingdale's.
4. Snakeskin shoe along good simple lines, the décor the pattern of the leather. By Twenty-Ones. $11; Mary Lewis.

WHERE TO BUY PARIS FASHIONS *shown in Vogue, Sept. 1*

3

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To let you know where in America they can be found, a thumbnail review of the Paris fashions shown in September 1 Vogue is presented here. The page numbers refer back to that issue, where they may be seen, read about, in more detail.

1. Dior's short bare black wool evening sheath with a trailing panel; page 146; Lord & Taylor; Woodward & Lothrop.

2. Dior's grey flannel suit with a jacket as bloused out as a parka; firmly belted; page 138; Garfinckel's; Marshall Field.

3. In Dior's important new manner: suit with a bloused, belted jacket; flounced sleeves, beaver-lined; a narrow arrow of skirt. On page 134b; at Henri Bendel.

4. Fath's diagonally buttoned grey flannel sheath; one side a stiff fold; page 137; Henri Bendel; Holt Renfrew, Ltd., Canada.

5. Schiaparelli's clipped-off, asymmetrical suit in black wool; the blouse tied deliberately askew, page 144; Kaufmann's.

6. Dior's flounce-sleeved, flounce-skirted grey flannel, page 140; Filene's; I. Magnin; Marshall Field; Eaton's of Canada.

7. Piguet's black wool dress with winging collar, a skirt jutting sharply aside; page 137; Lord & Taylor; Blum's-Vogue.

8. Fath's interrupted line: a black wool sheath, buttoned skirt opening on a burst of pleats. On page 136; Henri Bendel; Filene's; Blum's-Vogue; Eaton's of Canada.

9. Dior's tautly belted, nubby wool suit with soft extended epaulettes. Photographed on page 135, it is available at Henri Bendel.

10. Balmain's ledge-back blue coat, peeled back from black astrakhan yoke, shown on page 142, at Lord & Taylor; Garfinckel's; Carson Pirie Scott; Kaufmann's.

11. Piguet's black wool side-issue coat, one side full and draped like a scarf; sharply belted; on page 143; at Altman.

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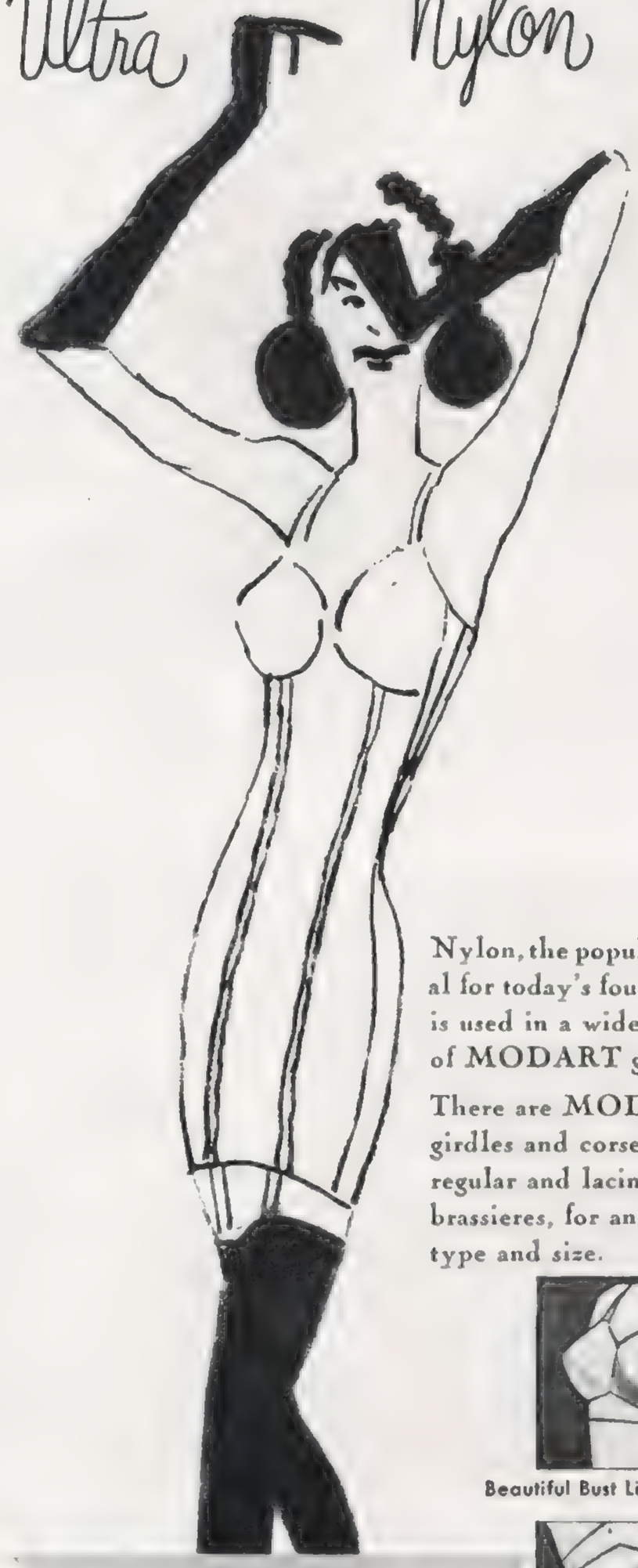
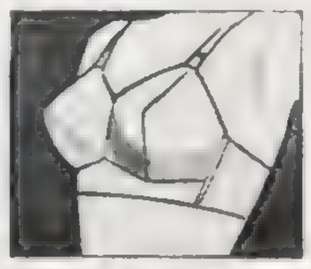
11

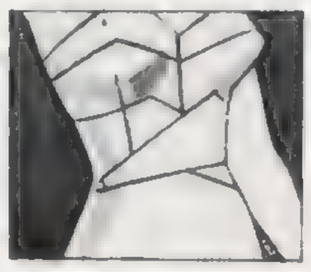
Sleek Ultra Nylon

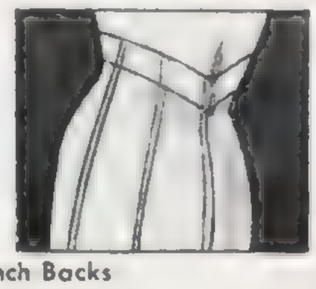


Nylon, the popular material for today's foundations, is used in a wide variety of MODART garments.

There are MODART girdles and corseletts, both regular and lacing, and brassieres, for any figure type and size.


Beautiful Bust Lines


Adjustable Fronts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FAY CAULKINS AND PAYNE PAYSON

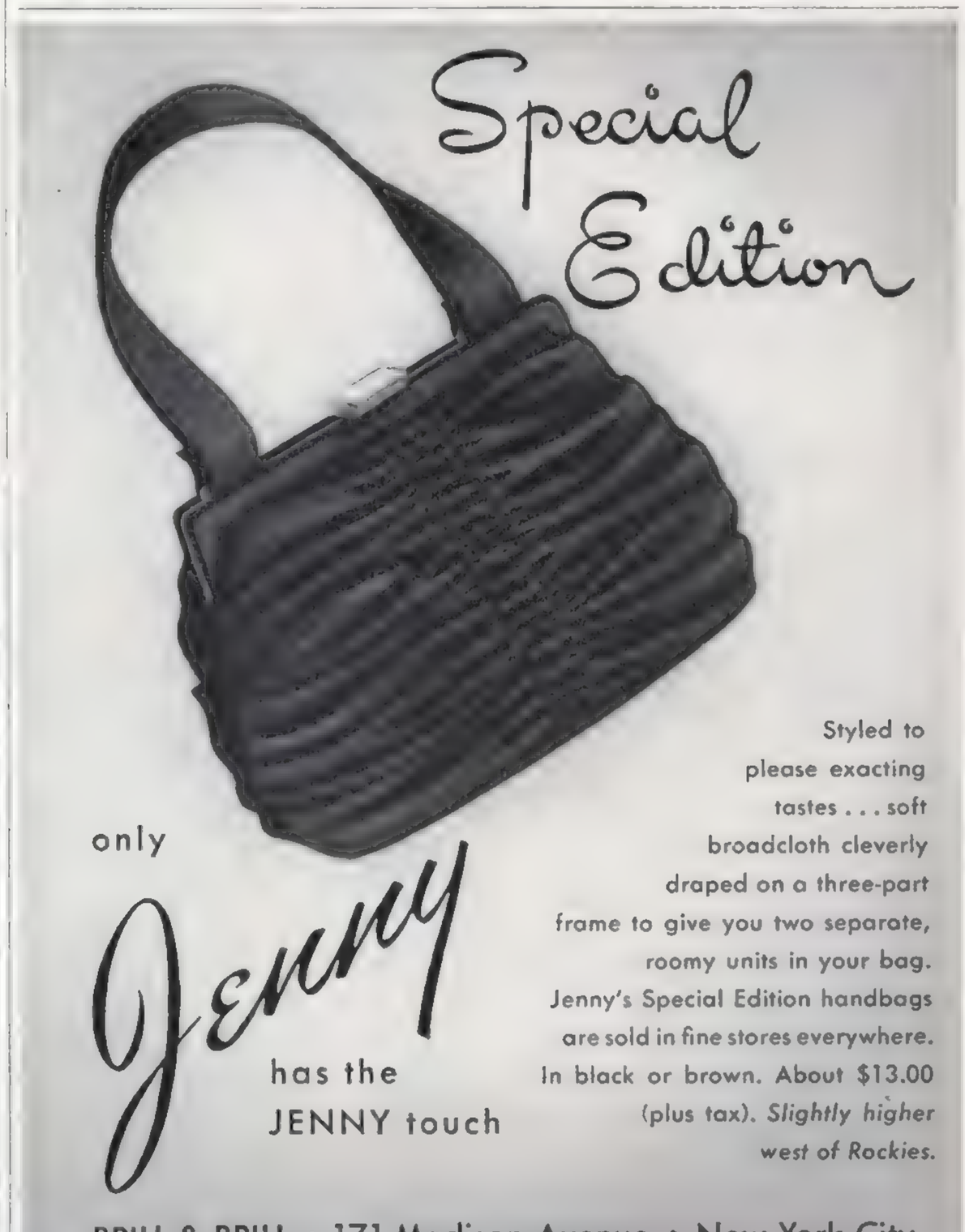
FRANCE IN THE EYES OF THE YOUNG

[EDITOR'S NOTE: *These are notes written from Europe, this summer, by Fay Caulkins, daughter of Dan Platt Caulkins and Mrs. L. H. Stevens. Miss Caulkins travelled with Miss Payne Payson, daughter of Mr. and Mrs. Charles Shipman Payson.*]

TODAY has been a day to top them all. It really made me feel that coming abroad was the luckiest and best thing that could have happened to me. Paynie and I hired a car and chauffeur at ten this morning, and headed toward the château country.

Picture, if you will, a day bright with sun, the wind making a mild breeze. We started out on a heaven road, narrow, lined on one side with what looked like low-slung Pennsylvania Dutch-type farmhouses, swarming with roses, children, piles of hay, and stretching, spotted dogs. On the other side, the Loire River slipped along with a wheaty island

(Continued on page 189)



FRANCE IN THE EYES OF THE YOUNG

(Continued from page 188)

right in the centre. We drove for almost an hour until we hit our first castle. Meanwhile, we'd gone through several little villages with their *boulangeries*, cafés, and barefoot children, and the smell of the flowers, the grass, and baking bread all mixed is something I'll never forget.

Langeais was our first château. As we pulled up outside the entrance, a woman called from her room in one of the towers: "*Cinq minutes—attendez cinq minutes.*" So Paynie and I sat on the middle of the drawbridge and just watched.

What we saw was so typically French-flavoured I must describe it to you. From down the main street came a wedding. In order to get from home to the church, it is necessary for the bride and the wedding party to walk; they have no cars. The bride and her give-away man led the procession, she waving at all her friends who had lined the street to see her; he, very serious, trying to keep a small child in line. The child, aged three or four, was having a wonderful time trying to catch the bride's veil as the wind caught it and tossed it high in the air. She was a very pretty, typically French, smiling girl. As she passed the corner café, all her friends sitting round the small checked-cloth tables stood and toasted her, waving and laughing. As we heard the gates of the castle opening, they had just disappeared around the bend. I was dying to follow and see the proud groom waiting at the church. The bells were ringing out like fury, and Paynie and I felt incredibly blessed to have happened on such a lovely thing.

We walked into a courtyard smelling of gardens, and high above was a whole bank of tall poplars guarding the grave of the castle's most recent owner. We entered a small winding staircase which led up to many rooms, all furnished. The tables, old and fifteenth-centuryish, held large bunches of newly-cut flowers which took away the dank smell so often found in stone rooms. I remember ten tapestries from Belgium, all *mille-fleurs*, beams a foot wide across the ceiling, and tiny, narrow beds, impossible to have slept in unless you happened to be of Yogi descent. Giant carved fireplaces representing old French crests, Louis XII and Charles VIII. On top, a view of all the surrounding town and the countryside across the Loire. A wonderful place to play cops and robbers, with the narrow stairs and a million doors connecting passageways. I still can't believe I was inside such an ancient thing.

We drove on through country such as I've never seen before. Fields

(Continued on page 190)

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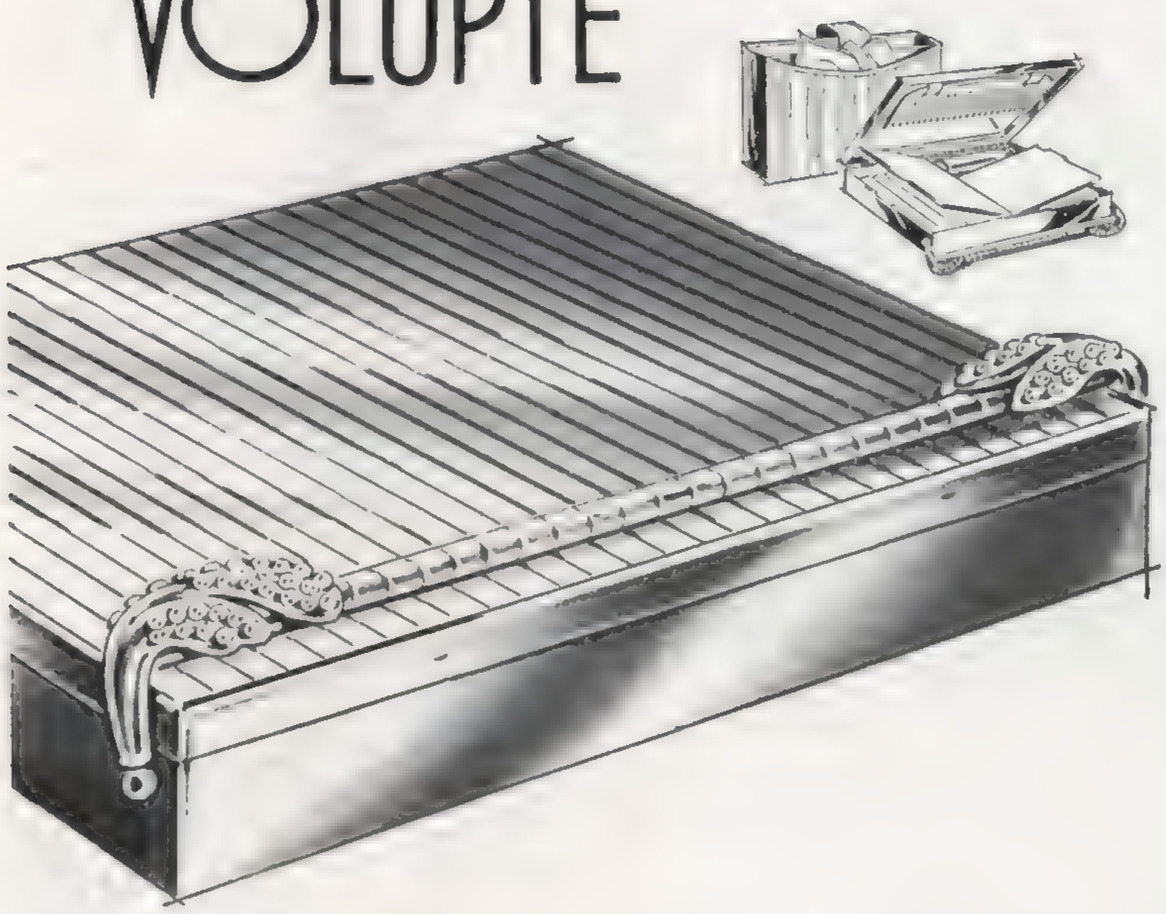

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G. B. S., FEMINIST

(Continued from page 132)

no modest woman ever exercises her sexual attraction until some man deigns to give her the green-light signal. Into this atmosphere of hypocrisy and repression, *Man and Superman* exploded another truth-telling bombshell. Ann, the lovely heroine, pursues the reluctant hero over hill and dale and through thick and thin until she triumphantly lands him, still struggling, in the matrimonial net. The public went wild with delight. But old-fogey critics declared that Ann Whitefield was little better than a deceitful slut.

The point of the outcry was

(Continued on page 191)

FRANCE

(Continued from page 189)

of brilliant poppies, tall woods, farms, villas high back in the hills. At last we came to the best château of all, Chinon, the castle where Jeanne d'Arc stayed and where many battles raged. There are only ruins in most parts, trees and flowers growing everywhere, vivid purple bells and pink something-elses I've never seen anywhere. The château is higher than any other. Way up on a hill. The towers are all that's left. We spent a glorious hour climbing the towers in the sun, from around the outside, walking along the edge of the crumbled wall.

Men were just starting on the reconstruction of the whole castle. I'm so pleased I saw it before it was touched up. The feeling I got from standing high atop the old towers in the sun, with strange flowers and weird birds and old French history completely surrounding me is something I'll never forget.

Then on to the Azay-le-Rideau, a castle with a moat swarming with lily pads and a geranium border, quite a sight. Two swans were asleep with long, windy necks tucked under their long tail feathers. I especially liked the view from the outside looking at the castle. To me, it symbolized a dream world that I or even Hans Andersen couldn't describe. A heaven world of moats, drawbridges, turrets, and fleur-de-lis crests above the gigantic wooden doors, with silver locks nicely tarnished with age. I hated going inside to see that ordinary people such as Louis XII or Isabellas or Annes lived there; ordinary because they had only two arms, two eyes, one head, and ten fingers. I really felt that I was going to meet up with a magic gnome or a four-handed princess with watermelon attendants.

Then a lunch, consisting of a bottle of white wine (*sec*) and two long loaves of French bread, with salami-like meat to use for sandwiching, which we ate under a large berried tree along the Loire. This feast was topped off by strawberries dunked in *sucre*, the best I've tasted, the tiny wild ones.

Never have I spent a more perfect day. Neither Paynie nor I spoke all the way back to Tours, both probably thinking our own little fifteenth-century thoughts.

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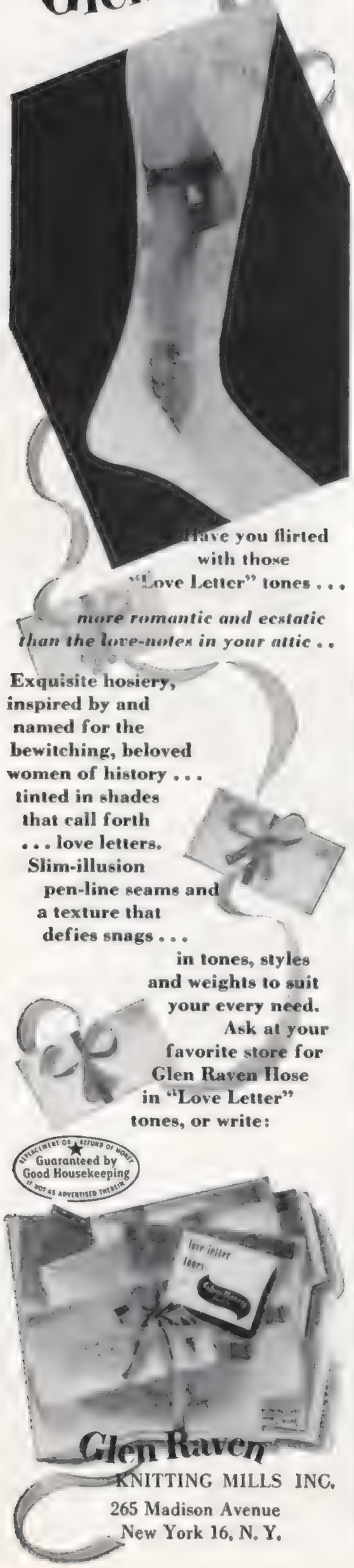
"love letter" tones...
by Glen Raven



Have you flirted with those "Love Letter" tones . . .
more romantic and ecstatic than the love-notes in your attic . .

Exquisite hosiery, inspired by and named for the bewitching, beloved women of history . . . tinted in shades that call forth . . . love letters. Slim-illusion pen-line seams and a texture that defies snags . . . in tones, styles and weights to suit your every need. Ask at your favorite store for Glen Raven Hose in "Love Letter" tones, or write:

Guaranteed by Good Housekeeping

Glen Raven
KNITTING MILLS INC.
265 Madison Avenue
New York 16, N. Y.

G. B. S., FEMINIST

(Continued from page 190)

that no decent girl would stoop to using her allurement to catch a husband. The point of the play was that, as woman is "nature's instrument for perpetuating her highest achievement," it is as natural for a girl to use her attractive power as for a bird to fly. And if outworn conventions curb this powerful instinct of hers, she will get round the conventions by hook or by crook.

It was the very candor of *Man and Superman* that drove the perverse critics mad. Now if Shaw had only written another *Camille* or *Manon Lescaut*, revealing once again the paradox of the Eternal Prostitute pure as the driven snow! Instead, he had exhibited, for the first time on any stage, the visible effects of sexual attraction. Not, please note, of sexual attraction between tubercular or psychopathic persons, living abnormal lives in cocktail lounges or tobacco-road shacks, but between healthy men and women, living normal lives in reputable society. Such wholesomeness did not seem "real" either to the critics or the meaner sort of spectators who apparently enjoy the drama of sex magnetism only when the setting is squalid, repulsive, abnormal, or base.

In studying Ann's portrait we must remember Shaw's warning that, though Ann is Everywoman, every woman is not Ann. For besides being rich and cultivated, Ann Whitefield is a vital genius. That is, she possesses Everywoman's birthright—the force of attraction—in such a high degree that she can wind most men around her little finger and draw almost any eligible bachelor into her magnetic field. She is a siren.

As if to give a signal demonstration of her powers, Ann sets her heart on John Tanner, a young millionaire and remote descendant of Don Juan. But Tanner is far from eager for a trial of strength with Ann. As a scientific student of that female charm which she exploits, he recalls that his famous ancestor, noted for recklessly trifling with women was, in reality, the victim of their relentless pursuit. Panic-stricken, he takes flight to Spain.

Ann flies after him, duly chaperoned by her mother. When she catches up with the fugitive, the great duel begins between the woman who needs man for *her* creative purposes, and the artist-thinker who needs freedom for *his*. In a seduction-scene without parallel in the world's drama, Tanner puts up a magnificent fight against the siren's wooing. But Ann has the resources of the Life Force on her side. In the very moment of defeat, she concentrates her whole hypnotic radiance on poor Tanner who is helplessly swept off his feet.

There is a partial study of the same subject by another master of world literature. Goethe, in his remarkable novel, *Elective Affinities*, introduces four couples (three of them married), and shows us the mental and physical pain resulting from the fact that magnetic affinity

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G. B. S., FEMINIST

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cuts across legal and conventional restrictions. Goethe's main object is to arraign the iron-clad marriage bond before the bar of public opinion. But, in a quite Shavian vein, he dwells on the super-personal nature of "affinities," those psycho-physical attractions between men and women that happen as fatefully as strokes of lightning. We see two love-struck people in the grip of a cosmic force which allows them no more choice than when the sunlight clasps the earth or moonbeams kiss the sea.

Shaw's study is a distinct advance on Goethe's, and not only because it highlights woman's instigating role. By excluding all those legal and medical factors with which *Elective Affinities* complicates the subject, Shaw focusses our attention on the sole element of sex magnetism, woman's instinctive choice of her mate being interpreted as an expression of life's drive toward the superman. Whereas Goethe excites our compassion for the victims of personal or social frustration, Shaw enlists our courage and our resolution in the cause of the highest conceivable human destiny. The Shavian stress is always on the transcendent or impersonal aspect of things. Thus the comedy of Ann's pursuit of Tanner illuminates the point that sexual love is "not a personal but an impersonal relation—the most impersonal of all human relations." The poets long ago divined it. Marlowe's "Who ever loved that loved not at first sight?" tells us in romantic accents that lovers are the momentary agents of a force beyond their personal control. Tanner's abject surrender to Ann while in the very act of repulsing her drives the point home. His capitulation is not Ann's triumph. It is a triumph of the Life Force.

In a few rare human beings, love evolves into a creative passion for changing discord into harmony. This is the case of Lady Cicely Waynflete, the young African traveller in *Captain Brassbound's Conversion.* The most adorable of Shaw's heroines, she is as vital and as feminine as Ann Whitefield, though without a trace of Ann's Circean sorcery. She likes and understands men fully as well as Candida, but her ownership-instinct is even slighter, the fact being that her love of life is so strong and impersonal that she has little time left for the erotic, self-seeking kind of love. This emotional detachment gives her a way with men that is absolutely irresistible. Bandits, hooligans, Moroccan sheiks, stern judges, and American naval captains all do exactly what she wants them to do, even to settling their bitterest quarrels humanely. In a word, the magic of her super-personal behaviour mesmerizes the most intractable men

(Continued on page 193)

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THROUGHOUT BRITAIN

47

Wherever you travel in Britain, you'll find comfort, service and courtesy at these strategically situated hotels. Make them your headquarters for touring, sports, or business. To name a few . . . Gleneagles Hotel, Perthshire, for golf in its native Scottish setting . . . the Royal Station in historic York . . . the Welcombe, Stratford-upon-Avon, in the heart of the Shakespeare Country . . . the Caledonian and North British Hotels in romantic Edinburgh.

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UMBRELLAS are the new excitement in accessories! Such gay colours, so many enchanting styles . . . you'll want to build a wardrobe of Royal Lady umbrellas to match every costume. Write for store near you.

a. Celanese acetate ombré iridescents in multi-colour plaid weaves with matching case. Carved handle with golden-colour metal bracelet. About $6.50. Ground colours of Black, Brown, Navy, Wine, Hunter Green, Red, Kelly Green.

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Look for this tag on every Royal Lady umbrella

FW CO

FRANKFORD UMBRELLA MFG. CO.
325 N. 13th St. • Philadelphia 7, Pa.
fine umbrellas since 1907

G. B. S., FEMINIST

(Continued from page 192) into doing their best instead of their worst. This cultivated gift explains her "secret of command." And when Captain Brassbound grasps the secret, he is "converted" from wasting his life on a petty blood-feud to developing himself into a socially-useful leader.

Such morally fearless characters as Lady Cicely, Vivie Warren, Candida, and Ann, dealt Victorian prudery a death-blow. Never again was a woman required to deny her nature. Never again was she constrained to apologize for trying to get the best possible father for her children, and therefore the best possible children for the community. Woman's fundamental right to fulfill herself in her own way was acknowledged by society, at least in principle. It was a great moral victory, and no one had struck mightier blows to win it than Bernard Shaw, whether as pamphleteer, forensic advocate, or dramatic artist of world-wide renown. As we have seen, his portraits established new standards of initiative and self-reliance for women, and, by giving them confidence in their mental powers, enhanced their worth, not to mention their prestige. For the first time in history man sought the new woman as a highly desirable partner and colleague, and acknowledged her rôle in the human drama to be no less important than his own.

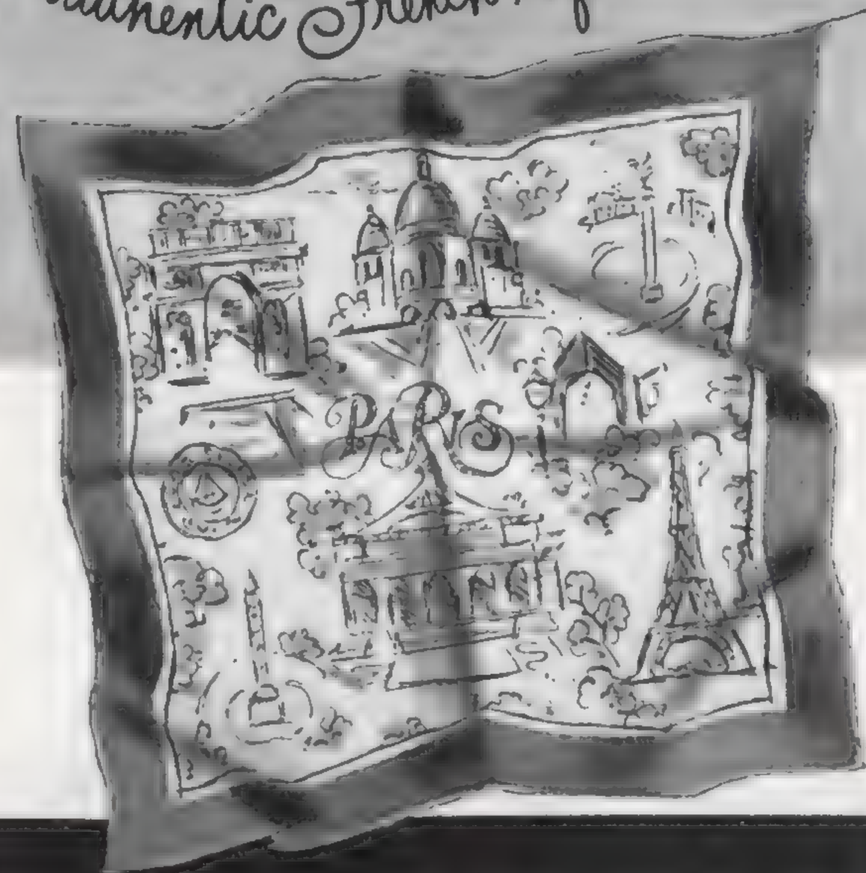
Dr. C. E. M. Joad and Eric Bentley, two brilliant expounders of Shaw, have expressed the fear that, if the feminist pendulum swings as far as full economic equality, men may have to start a hominist counter-revolution to redress the balance of power. This prophetic jest is but another tribute to Shaw's successful pioneering work. By puncturing the inflated myth of male superiority, the Shavian women have reminded us that the female of the human species is only as different from the male as a tigress is from a tiger. And have not women conclusively shown, in organized suffrage battles and strike mêlées, that they can give tigresses points when the cause requires them to be ruthless, aggressive, dangerous? Shaw was quick to record this phase of the change he had done so much to bring about. In 1903 he stated that "when women are wronged, they no longer group themselves pathetically and beg just Heaven to protect them. They grasp formidable legal and social weapons and retaliate."

Yet who would exchange the self-reliant young women of today for the Patient Griseldas and Darling Doras who flutter through the pages of Dickens and Thackeray? A young Stevenson of 1949, reading a 19th-century novel in which he meets the inmates of the Doll's House for the first time, is almost sure to cry out: "My God, Archer, what women!"

[EDITOR'S NOTE: *Felix Grendon, a lifelong Shavian, has written and lectured on Shaw's work. He is well known as a novelist; perhaps the best known of his books is* No Other Caesar.]

BG Creations

authentic French reproductions



Nostalgic reproduction of an original* French creation. Pure silk, hand rolled, lush fall colors. Retail about $3. *Originals made to retail much higher. Other patterns available.

Write for free scarf stunt booklet (dept. FV). If you cannot obtain scarf from your dealer write directly to us. You will be promptly supplied by a store in your vicinity.

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treatment clears the skin

smooths out lines and wears away puffiness

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Single bottle $5
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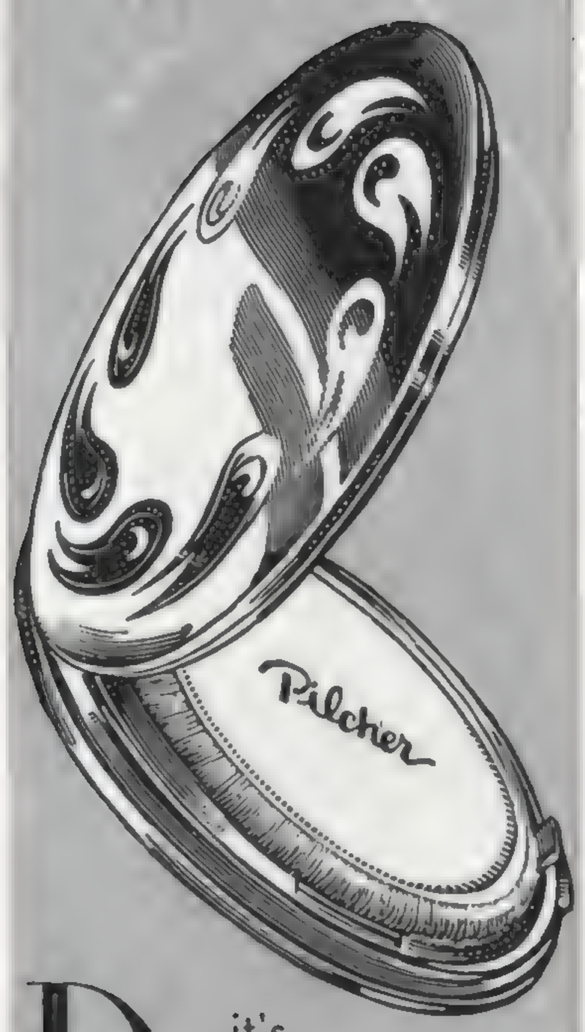
beautifully
perfect
and
perfectly
beautiful



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OTHER COMPACTS
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J. V. PILCHER MFG. CO., INC.
LOUISVILLE IN KENTUCKY

A PARISIAN BARGEE

(Continued from page 133)

passed from hand to hand and the apple wine flowed as peacefully and as steadily as the river beneath us. Frans soon became a known figure in Montparnasse, leaving his cards of a morning on merchant and artist, on butcher and baker as he bartered for the day's supplies.

When I returned to Paris in 1938, the *Vert Galant* had gone the way of all old ships but Frans had found and bought the huge hull of a lumber carrier, which was tight and right below its waterline, and which he christened the *Marie Jeanne*. He worked all summer to construct above the line a roof that covered an interior vastly superior to their former home.

I will never forget Mai's birthday that year. Frans had worked in secret in the courtyard behind my press, building flower boxes to run all the way around the deck, and at 5:00 A.M., while Mai was still asleep, he and I drove to the flower market, bringing back dozens of growing tulips, yellow and pink and white. They were planted stealthily, as the first rays of the sun turned the river to morning gold, and when we sniffed the aroma of morning coffee through the galley porthole he went below to carry her forth like a bride into her garden where her native Holland was blooming there to greet her.

I left Paris in '38, and it was during the war years that Frans's ingenuity and integrity stood the hardest tests. He told me about those years, when, after the Liberation, in 1945, I returned to Paris, looking up and down the river for my friends. Though I hardly expected they would have fared well with the Germans, what I feared was that the *Marie Jeanne*, like so many other French vessels, might be resting on the river bottom, a bomb in her shattered breast.

Knowing, however, Frans's ability to weather adversities, I persuaded the Navy (for our forces still occupied France) to drive me out to Fontainebleau one Sunday on a searching tour. I rated a Ford station wagon, but not a single French car travelled the roads. We arrived at the little town of Samois-sur-Seine and I went first to the old anchoring grounds at the edge of the forest asking for my friends. We were met with the reply that the Boches had sunk everything along the river from Fontainebleau to Paris, nothing left afloat. "Not even one long, low barge?" I pleaded. "Ah," was the reply, "the *Marie Jeanne!* Yes, she still floats a mile downstream, camouflaged by the branches of a weeping willow tree. The owner saved his boat because he is an artist." So away we dashed over stubble and stone until on the opposite shore I glimpsed the familiar hull and, glory be to God, the magnifi-

(Continued on page 195)

Chic Charming

Cathy Originals

...for town, for dates
...for a round of holiday events—
so comfort-loving with the new, the lower cuban heel!

Moderately priced at your favorite store, or write

THE NEVELK CO. A division of the Hallowell Shoe Co., Hallowell, Maine

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HARRIS TWEED

...travels to school, business or 'round the world in distinguished ensembles tailored from this handsome, quality tweed by leading American makers. Hand-woven in the islands of the Outer Hebrides, it has individual taste; no two pieces are exactly alike. It is woven for durability, color artistry and design and is sought after the world over.

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Every woman wants a *Neatline* and there's one for every woman

Neatline Bras are equipped with the quality adjustment . . . the Parva Bucklette.

*Trade Mark Registered

SOUTHERN BRASSIERE, INC., ATLANTA

A PARISIAN BARGEE

(Continued from page 194) cent head and shoulders of my old friend, who was rising from the companionway.

It was a wonderful reunion and, sitting again at the familiar board, eating cherries and cheese and drinking cider, I heard the story about the German soldiers who arrived with commands for the occupants to leave the boat in five minutes so that the *sapeurs* could throw their grenades into the *Marie Jeanne.* Frans said, "Wait, you will permit me, I am sure, to take my tools with me." And he reappeared with clean canvases and pencils and paints. "You are an artist?" they asked. "For if you are, you may take away your paintings. French works of art are to be protected." They then sat down upon the deckhouse. Frans began running from deck to hold, placing portraits on view along the gangplank.

He had made several paintings of Americans before the War and he now told the Boches that it was sad that France had no such record of the "far handsomer Germans." He began hurriedly to sketch the leader, the others crowding round; he worked feverishly on the medals and the uniform, saying, "It is too bad I have so little time. A few hours' work and I could do a magnificent likeness." The German took the bait. "Agreed," he said. "I return this afternoon, but when it is done, we sink the boat." Frans bowed from the waist.

In the three hours accorded them, Frans and Mai with the help of a neighbouring farmer managed to get all of their possessions out of the barge and hidden under a nearby haystack. Then the owner, at his easel, awaited the return of the German officer. About 8:00 P.M., he saw the flares go up along the river and the flames that mounted from the burning wreckage lit the skies as he waited. Presently the detail reappeared and the artist, by the light of their torches, presented the leader with a large finished portrait, done up in a gold frame with features and medals embellished beyond reason. *"Fabelhaft!"* exclaimed the military, and clicking his heels, "the art of France must be protected for der Führer." Tucking the portrait under his arm and saluting, he waved the men on down the river. Frans dropped, faint with exhaustion, upon the delivered deck.

Since that day in '45, the barge has travelled once again to Paris and now lies, as I have told you, on the left of the Pont de la Concorde, just a bit upstream of the Bain Deligny, and it is there that each spring they give an exhibition of the year's work. The *vernissage* is always attended by privileged dignitaries, socialites, and artists. Frans's painting is now well known and sought after; his watercolour portraits are rich and rare. If you go down the steps of the *passerelle* across the cobbled quay to the friendly gangplank, I promise you that you will be welcomed, not only by a fine Flemish artist, but by a most charming bargee as well.

26

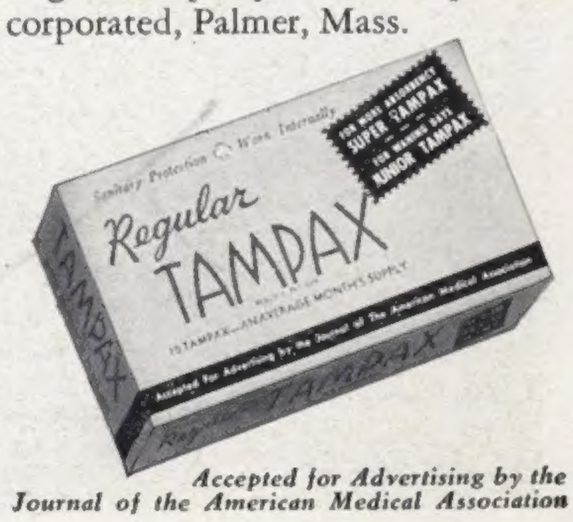
~~30~~ days hath September!

NO BELTS
NO PINS
NO PADS
NO ODOR

How often do you really have 30 days in one month —days you can call your own, free and clear? Or do you spend 4 or 5 days each month being a slave to the old routine of pins, belts, tabs and external pads?.... Why not investigate the *Tampax* method of *internal* absorption? Then you can say goodbye to all such outside trappings and fittings!

When you discover Tampax you will find a modern, efficient, doctor-invented product only one-ninth the bulk of the older kind. Made of surgical cotton, very absorbent, Tampax is easily inserted by means of patented applicators. Unseen and *unfelt*, Tampax cannot cause odor or chafing or ridges under the clothing. Disposal of course is easy. And you need not remove the Tampax for a tub, a shower or a swim.

Next time you buy sanitary protection, insist on *Tampax* and have it ready. Full month's average supply slips into your purse. At drug and notion counters in 3 absorbencies: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.



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HOSIERY'S MOST FAMOUS TRADEMARK MEANS "AMERICA'S MOST BEAUTIFUL STOCKINGS"

Sheer Clock by BLUE MOON

Sheer stroke of genius in appliqued nylon loveliness . . . imparting a hand-embroidered, ankle-slimming illusion. 54 gauge, 15 denier, in newest Fall colors.

Midnight Mist—
a discreet misty shade
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a warm definite brown

If not obtainable locally, use coupon below.

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Please send me through a store in my locality ..... pairs BLUE MOON 54 gauge SHEER CLOCK nylons at $1.95 per pair. Size..... Length ..... Color preference.....
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Subtle lines and classic restraint for Fall's look of effortless good taste. Exquisitely fashioned with tailored bracelet handle and the glitter of golden frame and clasp. An original by Holzman in finest genuine Pinseal and imported Suede. Fashion hues of Black—Brown—Navy

style-art handbags by Holzman trademark

Style Art Handbags—162 Madison Avenue—New York City at all fine stores

SECOND QUIZ

PRIX DE PARIS

based on the September 15 issue of Vogue

Answer *one* Fashion and *one* Feature question:

FASHION

1. On pages 158-159, Vogue tells a story of men's suits, shirts, and ties. Suggest another men's fashion article suitable for Vogue. Write 100 words on why you think men's clothes should or should not be featured in Vogue.

2. September 15 Vogue shows many accessories and shoes, and makes a point of new colours. Imagine that you are the advertising manager of a store that wanted to use Vogue's ideas in selling similar merchandise. Plan the layout for a half-page newspaper advertisement for shoes, accessories, or both, and write the copy. Sketch and describe a window display that would sell Vogue's ideas.

3. If you had $300 to $500 to spend on improving your personal appearance, describe how you would spend it. (Including clothes, cosmetics, beauty treatments, accessories, et cetera.)

FEATURE

1. Using the actual advertising in Vogue as your examples, make an analysis of present advertising trends. Tell what you consider good advertising and why; unsuccessful advertising and why. Suggest new approaches for the pages you are criticising.

2. Write, in approximately 500 words, an "atmosphere sketch" of your own home town.

3. Select four women who could be substituted for those in the feature, "Women honoured," on pages 144-145. Write the captions, to space, for each.

The answers to this quiz are due November 10, 1949, and should be mailed to:

VOGUE'S PRIX DE PARIS DIRECTOR
420 Lexington Avenue, New York 17, New York

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.

Trapuntos in ENGLISH MUSTARD
—zest for every color . . . tang from tailleur to tea. There's fashion news to relish in Joyce's high-stepping Trapuntos. In softest suede, a dressmaker's touch in the quilted trim. Other colors, too: black, fall green, brown, grey, navy and ginger. Trapunto Pump, at top, $10.95; Trapunto Sabot, $10.95. Trapunto matching bag, $10.95, plus tax. (No mail orders, please. Write, we'll tell you where.)
Two of many joyces, but all joyces say
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ROBERT BAGBY

The Santa Rosa entering the harbor at Curacao

Cruise TO THE CARIBBEAN AND SOUTH AMERICA

Especially designed for tropical cruising

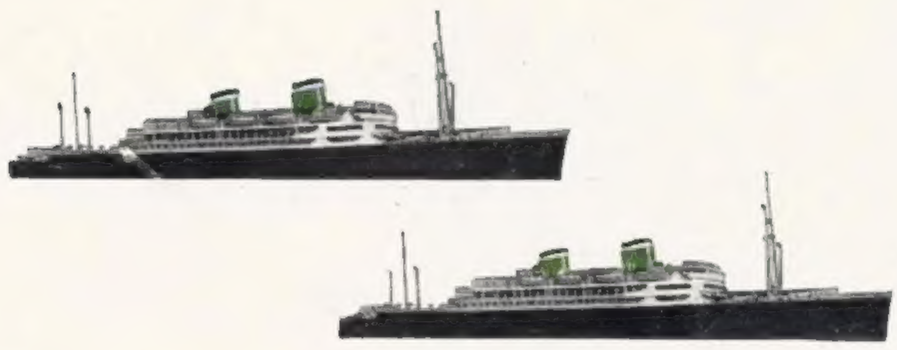
Grace "Santas" provide all rooms outside

each with private bath

light airy dining rooms on promenade decks

outdoor tiled swimming pools

See your travel agent or



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